DEPARTMENT OF
MUSIC

CONTEMPO

Friday, January 14, 2005 at 5:00 pm

Program

Speech of the Human Soul (2004) — Luke Ertman

Alyssa Miller, oboe
Montano Cabezas, piano

Against the still gray background I move, Your golden breath in my sails (2004) — Lily Chan

Aura Giles, flute
Alyssa Miller, oboe
Montano Cabezas, piano

Out of Season (2004) — Jen Reimer
(in 3 movements) — Text by Anne Hebert

Erika Vogel, soprano
Aura Giles, flute
Montano Cabezas, piano

La Fille Maigre
Je suis une fille maigre
Et j'ai de beaux os

Je polis sans cesse
Comme de vieux metaux

Les bijoux et les fleurs
Sont hors de saison

Studio 27
Fine Arts Building

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Music at Convocation Hall

Duo Majoya

plays the piano, harpsichord and organ

Marnie Giesbrecht

Joachim Segger

Friday, February 4, 2005

7:15 pm *Pre-Concert Introduction*
by **Charles Stolte**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Concerto No. 3 in G Major — Antonio Soler (1729-1783)
- Andantino
- Minuet

Sonata in B Minor, K 87 — Domenico Scarlatti (1685-1759)
Sonata in E Major, K 380
Sonata in F Major, K 525
Sonata in G Major, K 14

Concerto No. 1 in C Major — Antonio Soler
- Andante
- Minuet

Intermission

Concerto No. 2 in A Minor — Antonio Soler
- Andante
- Tempo of a Minuet

Sonata in C-Sharp Minor, K 247 — Domenico Scarlatti
Sonata in A Major, K 113
Sonata in D Major, K 122
Sonata in G Minor, K 450

Concerto No. 6 in D Major — Antonio Soler
- Allegro-Andante-
- Minuet with Variations

Program Notes
by Allison Fairbairn

Antonio Soler
bap. Olot, Gerona, 3 December 1729
d. El Escorial, 20 December 1783

Six Concertos for Two Organs
The date on which Antonio Soler became *maestro de capilla* of the Spanish Royal Palace at El Escorial is not known, but he probably inherited the position after the death of Padre Gabriel de Moratilla in 1757. The royal families of Ferdinand VI and Maria Bárbara and later of Carlos III, who spent each autumn at El Escorial included in their musical entourage José Nebra and Domenico Scarlatti. Soler studied with Nebra, but whether he received any instruction from Scarlatti (one of whose pupils was Maria Bárbara) remains uncertain; he was certainly very familiar with Scarlatti's compositions and described himself as a disciple of Scarlatti. Despite his heavy duties as a priest and *maestro de capilla* Soler wrote a substantial number of works, spending as much of his recreational time as possible composing. His musical language makes prominent use of Alberti bass figures, but also includes contrapuntal devices and distinctive features (also common in Scarlatti) such as immediate repetition of motives, phrases of irregular length, syncopations, ostinatos, and Spanish dance rhythms.
The *Sies Conciertos de dos organos obligados* were composed "for the entertainment of the very serene Infante don Gabriel de Borbon," for whom Soler was keyboard instructor. Likely composed to be played by tutor and student in a small palace built on the Escorial grounds, these pieces may well have been part of the Prince's regular private concerts. As few places could boast a pair of organs, and few pairs of organs were placed close together, the venues for performances of these pieces were quite limited and duet playing in this manner was – and is – quite challenging.

Concerto No. 3 in G Major
Andantino
Minuet with Variations
The third concerto of the set, the G Major, displays the form and exuberance of the first concerto in C Major (heard later in the program). The first movement, an *Andantino*, features a mixture of triplet descending scale passages, delicate arpeggio figures, and crisp dotted rhythms. This rhythmic motif forms the basis of the *Minuet*. The secondo (second keyboard) part of Variation 1 answers a simple descending octave leap in the primo (first) part, a structure that continues through Variation 2, which further develops dotted rhythms. Variation 3 seems to echo the opening movement with its use of juxtaposed triplet figures and a dotted motif. Variation 4, for primo only, is in the style of a processional fanfare. Variation 5 is the only variation in which both parts play together in a delicate and dainty working of the theme. Returning to the passing of alternating phrases between the instruments, Variation 6 leads to a recapitulation of the *Minuet*.

Concerto No. 1 in C Major
Andante
Minuet with Variations
The first of Soler's six concertos, the C Major concerto, features an opening *Andante* typical of the late Baroque and early Classical period, with extensive use of arpeggio figures, scale passages and simple modulations. The simplicity of the form allows Soler to exploit the idea of two organs on either side of the building passing themes back and forth, and the result is somewhat reminiscent of a musical game of tennis! This idea is continued through the 16 bar *Minuet* and into the Variations. Variation 1 is based on the lower parts of the minuet while the right hand parts maintain only the general character of the original theme. Variation 2 is a delicate reflection of the preceding section, and acts as a foil to the third and fourth variations. The third variation is dominated by rising and falling scale passages, again passed to the other part at the end of each bar. This compositional idea reaches its natural culmination in Variation 4, where the theme itself becomes single beats tossed exuberantly from side to side. The overall effect is made even grander upon the return of the original *Minuet* and its majestic simplicity.

Concerto No. 2 in a minor
Andante
Tempo of a Minuet
The second Concerto (A minor) is the only one to enjoy a different format and uses far more unison organ playing. An initial *Andante*, with the specific registration *Flautado*, gives way to a hectic and jig-based *Allegro*. The *Minuet* is the longest found in the six Concertos (76 bars) and a charming *Trio* (in A major) replaces the variations typical of the other works in the set.

Concerto No. 6 in D Major
Allegro-Andante-
Minuet with Variations
The first movement of the sixth and final concerto in D Major is unique in the set of concertos in that it is a piece of four 'layers'. The first and third layers are marked *Allegro* and share the bright and playful ideas presented earlier in the first movements of the other concertos. The second and fourth sections, marked *Andante*, are a lyrical and restful song unlike any other section in this set of concertos.

The *Minuet* is a study in contrasts, juxtaposing gentle stops with bright fanfares that continue into Variation 1. Variation 2 returns to a delicate innocence heard earlier in the set, while Variation 3 presents a stately dance. A more regal motif returns in Variation 4, and a fanfare welcomes the return of the *Minuet*, concluding the concertos with royal grandeur and stately splendour.

(Giuseppe) Domenico Scarlatti
b. Naples, 26 October 1685
d. Madrid, 23 July 1757

Sonatas:
b minor, K 87
E major, K 380, *Andante commodo*
F major, K 525, *Allegro*
G major, K14

c sharp minor, K 247, *Allegro*

A major, K 113, *Vivo*
D major, K122, *Allegro*
g minor, K 450, *Alegrissimo*

The son of Alessandro Scarlatti, one of the most significant composers of the 17th century, Domenico composed rather unsuccessfully under the shadow of his father until he was past the age of 30, when he set out on his own path. He soon became music master to the patriarchal chapel and music preceptor to the Infanta Maria Barbara, daughter of King John V of Portugal. Maria Barbara was only eight years old when Scarlatti arrived in Lisbon and became her teacher, but she was both musically gifted and a talented harpsichordist. Their relationship continued through her adolescence and marriage to the Spanish Crown Prince Ferdinand, and Scarlatti moved to Madrid to remain a part of her court. Music historian Donald Grout described the relationship between Scarlatti and Maria Barbara as "a lifelong musical symbiosis that resulted in the creation of his most significant work, a body of more than 500 single-movement 'sonatas' in binary form for unaccompanied keyboard." And harpsichordist and Scarlatti biographer Ralph Kirkpatrick speculated that "Domenico's development as a harpsichord composer was stimulated by constant contact with his talented pupil and by the necessity of providing music to further her progress."

As very few of Scarlatti's sonatas appeared in print during his lifetime, it is difficult to establish a chronological order of compositions and thus to trace the evolution of his style. Each sonata, however, is its own little miniature masterpiece. Scarlatti inherited the one-movement form of his sonatas from Italian composers of the recent past. Developing alongside the sonata for ensemble in three, four, or five parts, the solo sonata went a different direction, challenging conventional forms of chamber music. The progression from the tonic key to the dominant key and back was expanded by developing the theme and contrasting subsidiary melodic ideas of differing characters. Like Soler, his sometimes student, Scarlatti was influenced by the music of Spain, including many melodic and rhythmic ideas, and dance forms such as the *fandango*, *seguidilla* and *jota*. Imaginative, brilliant, and intense, Scarlatti's sonatas run the gamut of expressive possibilities, from profound melancholy to wild exuberance, quiet introspection to overt sensuality.

Marnie Giesbrecht and **Joachim Segger** are ***Duo Majoya***. Their duo repertoire includes piano duets, organ duets and duets for organ and piano. Tonight is their first concert combining organ and harpsichord. Concert programs are eclectic and innovative, spanning original and commissioned works to transcriptions and jazz; they usually combine solo and duo works and often include improvisation. Frequent performers in the Winspear Centre for Music in Edmonton and Jack Singer Hall in Calgary, recent performances also include Los Angeles, California (American Guild of Organists Convention, 2004), Notre Dame Cathedral, Paris, St. Stephen's Cathedral, Vienna and venues throughout Canada. Giesbrecht and Segger direct the music at First Presbyterian Church. For more information on their duo CDs or Duo Majoya, visit their web site at: www.majoya.com.

Joachim Segger is a versatile musician who regularly plays piano solo, duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester NY, (BMus, MMus and Performer's Certificate) and the University of Alberta (DMus), he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY. His piano solo CD "Bravato" was released in June 2002 on the Arktos label. Dr Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Dr Segger has given workshops on improvisation at national conventions in the US and Canada. This year he is a Canadian traveling clinician for the Royal Canadian College of Organists with workshops and events scheduled across Canada as well as the Northwestern US.
Marnie Giesbrecht

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. "Now and Then," a solo organ CD recorded on the Casavant organ in Convocation Hall at the University of Alberta and the Létourneau organ in West End Christian Reformed Church, Edmonton, was released on the Arktos label in Spring 2002. Dr Giesbrecht was national president of the Royal Canadian College of Organists from 2000 to 2002; she will be on the faculty of the McGill International Organ Academy in July 2005.

Upcoming Events

February

5 Saturday
Distinguished Visiting Professor
Jean-Marie Londeix
9:30-12:30 - Masterclass and Lecture
For high school community,
saxophone students
"Survey of the history of the saxophone":
a subject presented for both musicians
and non-musicians, saxophonists and
non-saxophonists
Free admission

5 Saturday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
William H Street, Director
Percy Grainger *Lincolnshire Posy*
Fisher Tull *Toccata*
Kent Kennan Sonata for Trumpet
Soloist **Ryan Frizzell, trumpet;**
Derek Bourgeois *Sinfonietta*
Antonio de Cabézon *Prelude*
in Dorian Mode
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Monday, 8:00 pm
Composers Concert
Featuring recent works by
U of A Student Composers
Free admission

8 Tuesday
Distinguished Visiting Professor
Jean-Marie Londeix
11:00 am-12:30 pm - Lecture
A traditional system of practicing and an
overview of musical study in France
Fine Arts Building 1-29
2:00-3:30 pm - Masterclass
Saxophone Quartet
Fine Arts Building 1-23
Free Admission

9 Wednesday
Distinguished Visiting Professor
Jean-Marie Londeix
1:00-3:00 pm - Coaching
Saxophone students
Fine Arts Building 3-46
Free admission

9 Wednesday
Faculty Recital
7:15 Pre-Concert Introduction
by Jean-Marie Londeix and Anna Street
8:00 pm Concert
William H Street, saxophone
Roger Admiral, piano
Program will include works by
Houkom, Lauba, Gallaois-Montbrun,
Talpash, Desenclos, Steenhuisen,
Radford, Godin, and Denisov
Admission: $15/student/senior, $20/adult

12 Saturday, 8:00 pm
Folkways Concert
Tanya Kalmanovitch and Friends
Admission: $15/student/senior, $20/adult

department of Music

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Unless otherwise indicated
Convocation Hall, Arts Building , University of Alberta
Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded
message will inform you of any changes to our schedule).

faculty & friends

Marcus Thompson, viola
Martin Riseley, violin
Tanya Prochazka, cello
Patricia Tao, piano

Friday, February 18, 2005 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

UNIVERSITY OF
ALBERTA

Program

Sonata for Viola da gamba and Cembalo
in G Major, BWV 1027 (1720) — Johann Sebastian Bach (1685-1750)
- Adagio
- Allegro ma non tanto
- Andante
- Allegro moderato

Suite for Viola and Piano (1919) — Ernest Bloch (1880-1959)
- Lento-Allegro-Moderato
- Allegro ironico
- Lento
- Molto vivo

Intermission

Quartet no. 1 in C Minor, Op. 15 — Gabriel Fauré (1845-1924)
- Allegro molto moderato
- Scherzo: Allegro vivo
- Adagio
- Allegro molto

90.9 CBC radio Two

CBC Radio is pleased to share tonight's performance with the rest of Alberta through a broadcast on the program "Our Music" with host Catherine McClelland. You can listen to "Our Music" every Sunday at noon on CBC Radio Two, 90.9FM in Edmonton.

Program Notes
by Allison Fairbairn

Johann Sebastian Bach
b. Eisenach, 21 March 1685
d. Leipzig; 28 July 1750

Sonata I in G major for Viola da gamba and cembalo BWV 1027

I. Adagio
II. Allegro ma non tanto
III. Andante
IV. Allegro moderato

Bach's G major gamba sonata is based on a much earlier version for two flutes and basso continuo that originated around 1720 in Cöthen, which in turn may have been arranged from an even earlier version. This sonata may have been composed for Christian Ferdinand Abel, court gambist in Cöthen, but this has not been proved. Athough it was originally a separately composed piece, this sonata is often now grouped with Sonata II in D major (BWV 1028) and Sonata III in G minor (BWV 1029), both written for da gamba and cembalo as well. Each of these sonatas is consistently written in three obligato voices, and all three works were originally intended for other combinations of instruments.

Bach takes basic formal cues from the Italian trio sonata, or sonata da chiesa a tre (a three part church sonata for two violins and continuo), made prominent by Archangelo Corelli. The trio sonata generally consisted of four movements, alternating slow-fast-slow-fast, with the slower movements behaving as introductions to the livelier fast movements. Bach questions the typical relationship between the *Adagio* and *Allegro* in this work and in the second sonata for gamba, BWV 1028; although the *Adagio* is constructed over the expected walking bass and concludes with a cadence on the dominant, it does not function purely as an introduction to the *Allegro*. Bach draws out the *Adagio* by generating a larger formal layout from a contrapuntal subject, adding a development and thematic returns. Only in the last appearance of the theme does the *Adagio* prepare a connection for the *Allegro*. The *Allegro* in turn functions as a resolution of the dense material of the *Adagio*, and as such, Bach has turned the typical relationship between the movements on its head!

The *Andante* poses yet another contradiction. Outwardly, it functions as a transitional introduction to the following *Allegro*, with its brevity, lack of an apparent melodic subject, and the almost mechanical character of its motivic development. However, the 'voice exchange' introduced in m.3 treats the seemingly static web of harmonic figures in the manner of a melodic figure: while there is no specific melody, the material is nonetheless developed as if it were.

Ernest Bloch
b.Geneva, 24 July 1880
d. Portland, OR, 15 July 1959

Suite for Viola and Piano (or Orchestra), 1919

I. Lento-Allegro-Moderato
II. Allegro Ironico
III. Lento
IV. Molto Vivo

Ernest Boch's *Suite for Viola and Piano* won the $1,000 prize offered by Mrs ES Coolidge in 1919 for a new composition in chamber music. Inspired by the Far East, specifically Java, Sumatra and Borneo, Bloch originally intended to give each movement a more explicit and picturesque title, but chose to leave each piece to the imagination of the listener.

The first movement is intended to give an impression of "a very wild and primitive Nature." The *Lento* begins with a savage cry, followed by an immediate silence. A theme is presented in an embryonic form that will be developed throughout the first movement and consequent movements. The *Allegro* of the first movement presents a joyful, exotic motive, featuring a climax followed by a decrescendo, concluding with a silent, slumbering mood. The entire movement ends, as it began, with the meditation of the viola.

The second movement is a mixture of moods and characters, ranging form the grotesque and fantastic, to the sardonic and mysterious. The musical form follows closely this expression of alternating moods. Somewhat a rondo-form, the first group of motives (*Allegro*) is made up of short fragments which are followed by a section based on a much different motive (*Grave*).

The *Lento* explores the mystery of tropical nights. A dreamy melody in the solo viola above dark chords opens the movement, which is followed by a second and third motive. From a distance can be heard reminiscences of motives from the first movement.

Bloch noted "the last movement is probably the most cheerful thing I ever wrote." The middle part of the A-B-A form is more lyrical than the other parts, treating motives from the other movements in a broader and more passionate mood. The first motives are built on a pentatonic scale, and the solo viola recalls the meditation motive from the first movement. A short and cheerful *allegro vivace* concludes the work.

Gabriel Fauré
b. Pamiers, Ariège, 12 May 1845
d. Paris, 4 Nov 1924

Piano Quartet No. 1 in C minor, Op 15

I. Allegro molto moderato
II. Scherzo
III. Adagio
IV. Allegro molto

In an interview a couple of years before he died, Gabriel Fauré recalled how he came to write chamber music:

> Before 1870 I would never have dreamed of composing a sonata or a quartet. At the time such works had no chance of getting heard. What gave me the incentive was the Societé Nationale de Musique founded in 1871 by Saint-Saëns with the primary goal of presenting works by young composers.

The Societé Nationale de Musique was one of several organizations, established during the period between the end of the Franco-Prussian War in 1871 and the outbreak of the First World War in 1914, that espoused new music. These societies met at private soirées where the leading musicians as well as painters, sculptors, actors, and writers in Paris gathered to hear first performances and to engage in serious discussions of contentious issues like nationalism in music. Among the wealthy patrons who hosted these meetings, two were of special importance to Fauré: the famed contralto Pauline Viardot and the wealthy businessman Camille Clerc. It was in the Viardot residence where Fauré met the hostess' daughter, Marianne, who would later become his ex-fiancée after a five-year romance. Some believe that the painful experience of their broken engagement is expressed in the slow movement of the *Piano Quartet, op. 15.*

Dedicated to A. Hubert Léonard (the Belgian violinist with whom he consulted during the writing of the Violin Sonata), the Piano Quartet was completed in the summer of 1879 and first performed at the Societé on February 14, 1880, with Fauré playing the piano part. The *Piano Quartet, op. 15,* is conventional in structure: a first movement in sonata-allegro form, followed by a three-part scherzo, a slow movement, and an allegro finale. The Fauréan innovations reside in the fluid modulations to remote keys; the modal character of his melodies; his favorite motif of a rising octave (heard in the slow movement); and the exuberant and athletic "French" scherzo which pianist Emanuel Ax describes as "uncannily reminiscent of an elegant *boulevadier* sauntering along the streets of Paris. If there is such a thing as nineteenth-century 'cool' this is its musical equivalent."

Marcus Thompson, violist, has appeared as soloist, recitalist, and in chamber music series throughout the Americas, Europe, and the Far East. He has been a soloist with the orchestras of Atlanta, Chicago, Cleveland, Saint Louis; The National Symphony, the Boston Pops and the Czech National Symphony in Prague. He performed the West Coast Premiere of the Harbison Viola Concerto with the Los Angeles Chamber Orchestra; the Chicago Premiere with the Chicago Sinfonietta, and recently gave the Boston Premiere with the New England Conservatory Honors Orchestra. In recent seasons he has received critical acclaim for performances of the Penderecki Viola Concerto with the MIT Symphony Orchestra in Boston, and London, U.K. He has been a guest of the Audubon, Borromeo, Cleveland, Emerson, Orion, Shanghai, and Vermeer String Quartets; and a frequent participant at chamber music festivals in Anchorage, Seattle, Sitka, Los Angeles, Amsterdam, Dubrovnik and Okinawa.

Born and raised in The Bronx, NYC, Mr. Thompson earned the doctorate degree at The Juilliard School. He currently lives in Boston where, as Robert R. Taylor Professor of Music, he heads programs in chamber music and performance studies at the Massachusetts Institute of Technology. He is a member of the viola faculty at New England Conservatory of Music and violist of the Boston Chamber Music Society.

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the U.S. for Columbia Artists' Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI label, and her solo CD for Arktos was released in 2003.

Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously she taught at Western Washington University and the University of Virginia.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Tanya Prochazka is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Despres has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario, and in October performed the world premier of Malcolm Forsyth's Double Concerto for viola and cello with Rivka Golani and the Edmonton Symphony Orchestra. Her most recent solo performances have been of all of Bach's Cello Suites.

Upcoming Events

February

27 Sunday, 4:00 pm
Jablonski Endowment Benefit Concert
with Visiting Artist
Stéphane Lemelin, piano
Admission: $20/adult/senior, $10/student
For more information, call 483-8588

28 Monday, 12:00 noon
Noon-Hour Organ Recital
"Pedal Fest"
Including works for pedals alone by Bedard and Persichetti

March

6 Sunday, 3:00 pm
Master of Music Recital
Kevin Dill, Organ
Free admission

6 Sunday, 8:00 pm
Musica Eterna
Maestro Guido Lopez Gavilan, Composer and Conductor
Distinguished Visiting Professor
with the **University of Alberta Academy Strings**
Admission: $10/student/senior, $15/adult

7 Monday, 8:00 pm
The University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
Admission: $10/student/senior, $15/adult

9 Wednesday, 4:00 pm
Saxophone Masterclass
with Visiting Artist **Joseph Murphy**
Free admission

9 Wednesday, 8:00 pm
Visiting Artists Recital
Joseph Murphy, saxophone
Matt Slotkin, guitar
Villa-Lobos *Bachianas brasileiras No. 5*
Ibert *Entr'acte*
Takemitsu *Toward the Sea*
Towner *The Juggler's Etude*
Beaser *Mountain Songs*
Ravel *Piece en forme de Habenera*
Piazzolla *L'Histoire du Tango*
Admission: $15/student/senior, $20/adult

11 Friday, 6:00 pm
The University of Alberta Concert Choir Annual Dinner, Concert and Silent Auction
John Brough, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-4478

11 Friday, 8:00 pm
Kilburn Memorial Concert
with Visiting Artists
Octagon 2004
Co-sponsored by the Edmonton Chamber Music Society
Admission: $15/student/senior, $20/adult

12 Saturday, 10:00 am-12:00 pm
Clarinet Masterclass
with Visiting Artist **James Campbell**
Studio 27, Fine Arts Building

department of Music

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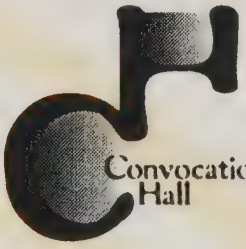
Noon-Hour Organ Recital

with **Organists**

Meghan Bowen
Alice Boyd
Philip Chow
Kevin Dill
Troy Lamoureux
Yoon Park

Monday, February 28, 2005
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
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Upcoming Events

Noon-Hour Organ Recitals
Mondays at 12:00 noon
March 21, April 11
Featuring graduate and undergraduate students of the University of Alberta Department of Music

Organ Student Recitals

March 6, 3:00 pm	Kevin Dill
March 12, 3:00 pm	Meghan Bowen
March 14, 5:00 pm	Philip Chow
March 29, 8:00 pm	Alice Boyd

Free admission
For more information, please call 492-9145
or contact the Department of Music, Fine Arts Building 3-82, Telephone 492-0601

Program

"Pedal Fest"
Works for pedals alone
and other works that feature the feet

Fugue in G Minor, BWV 542 — Johann Sebastian Bach (1685-1750)

Philip Chow

Wir glauben all an einen Gott, BWV 680 — Johann Sebastian Bach

From Five Dances (1982) — Calvin Hampton (1938-1984)

"At the Ballet"

"Those Americans!"

Alice Boyd

Prelude and Fugue in D Major, BWV 532 — Johann Sebastian Bach

Yoon Park

Sonatine for Pedals Alone — Vincent Persichetti (1915-1987)

Andante

Adagio

Allegro Molto

Meghan Bowen

Esquisses for Pedals Alone — Denis Bédard (b. 1950)

Troy Lamoureux

Grand Piece Symphonique, Op. 17 — César Franck (1811-1890)

Allegro non troppo e maestoso

Kevin Dill

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March

6 Sunday, 3:00 pm
Master of Music Recital
Kevin Dill, Organ
Free admission

6 Sunday, 8:00 pm
Musica Eterna
Maestro Guido Lopez Gavilan, Composer and Conductor
Distinguished Visiting Professor
with the **University of Alberta Academy Strings**
Admission: $10/student/senior, $15/adult

7 Monday, 8:00 pm
The University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
Admission: $10/student/senior, $15/adult

9 Wednesday, 4:00 pm
Saxophone Masterclass
with Visiting Artist **Joseph Murphy**
Free admission

Wednesday, 8:00 pm
Visiting Artists Recital
Joseph Murphy, saxophone
Matt Slotkin, guitar
Villa-Lobos *Bachianas brasileiras No. 5*
Ibert *Entr'acte*
Takemitsu *Toward the Sea*
Towner *The Juggler's Etude*
Beaser *Mountain Songs*
Ravel *Piece en forme de Habenera*
Piazzolla *L'Histoire du Tango*
Admission: $15/student/senior, $20/adult

11 Friday, 6:00 pm
The University of Alberta Concert Choir Annual Dinner, Concert and Silent Auction
John Brough, Conductor
Chateau Lacombe Crowne Plaza
For information call 492-4478

11 Friday, 8:00 pm
Kilburn Memorial Concert
with Visiting Artists
Octagon 2005
Co-sponsored by the Edmonton Chamber Music Society
Admission: $15/student/senior, $20/adult

12 Saturday, 10:00 am-12:00 pm
Clarinet Masterclass
with Visiting Artist **James Campbell**
Studio 27, Fine Arts Building

12 Saturday, 10:00-12:00 pm
Strings Masterclasses
with Visiting Artists
Andrew Dawes
Antonio Lysy
Cello - Fine Arts Building 2-28
Violin - Fine Arts Building 1-29
Admission at the door: $15/masterclass

12 Saturday, 10:30 am-12:00 pm
Piano Masterclass
with Visiting Artist
Arnaldo Cohen
Free admission

12 Saturday, 8:00 pm
Master of Music Recital
Tanis Taylor, soprano
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Alfredo Mendoza Ahuatzin, saxophones

Candidate for the Master of Music degree in Applied Music

assisted by

Roger Admiral, piano

Friday, March 4, 2005 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Balafon (1992) — Christian Lauba (b.1952)

Konzertstück(1933) — Paul Hindemith (1895-1963)
Lebhaft
Mäbig langsam
Lebhaft

With guest **Po-Yuan Ku, saxophone**

Mäi (1975) — Ryo Noda (b. 1948)

Sonata (1973) — Edison Denisov (1929-1996)
Allegro
Lento
Allegro Moderato

Intermission

Fantasia (1948) — Heitor Villa-Lobos (1887-1959)
Animé
Lentement
Trés Animé

Pitch Black for Ghettoblaster and Saxophone Quartet (2000) — Jacob Ter Veldhuis (b. 1951)

With guests
Po-Yuan Ku, soprano saxophone
Cassandra Anvik, tenor saxophone
Kimberley Cochrane, baritone saxophone

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Mendoza.

Mr Mendoza is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow at Mackenzie Hall, 11135 - 83 Avenue

Upcoming Events

March

5 Saturday, 10:00 am
Harpsichord Recital
Visiting Artist
Hank Knox
Free admission
Co-sponsored by the
King's University College

5 Saturday
Cuba Comes to Alberta
REVISED Workshop(s) and/or Open Rehearsal(s)
Musica Eterna
Free admission
3:00-6:00 pm
Open rehearsal
University Chapel
Augustana Faculty, University of Alberta
Camrose, Alberta
For more information, please call
492-9410

5 Saturday, 8:00 pm
Cuba Comes to Alberta Concert
Musica Eterna Chamber Orchestra and **Academy Strings**
(Tanya Prochazka, director)
University Chapel
Augustana Faculty, University of Alberta
Camrose, Alberta
For more information, please call
492-9410

6 Sunday, 3:00 pm
Master of Music Recital
Kevin Dill, Organ
Free admission

6 Sunday
Cuba Comes to Alberta
REVISED Workshop(s) and/or Open Rehearsal(s)
Musica Eterna
Free admission
5:00-6:30 pm
Rehearsal at Con Hall
Music Eterna, Academy Strings, The Singing Strings and Orchestra A

6 Sunday, 8:00 pm
Cuba Comes to Alberta
Fundraising Concert
Musica Eterna Chamber Orchestra and Academy Strings (Tanya Prochazka, director), **The Singing Strings and Orchestra A**
(with students from the Edmonton Public Schools Music Enrichment Strings Program, directed by Olivia Walsh and Miriam Lewis)
Admission: $10/student/senior, $15/adult

7 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Works by Schnittke, Brahms and Schubert
Free admission

department of Music

Please donate to Campus Food Bank

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Convocation Hall, Arts Building, University of Alberta
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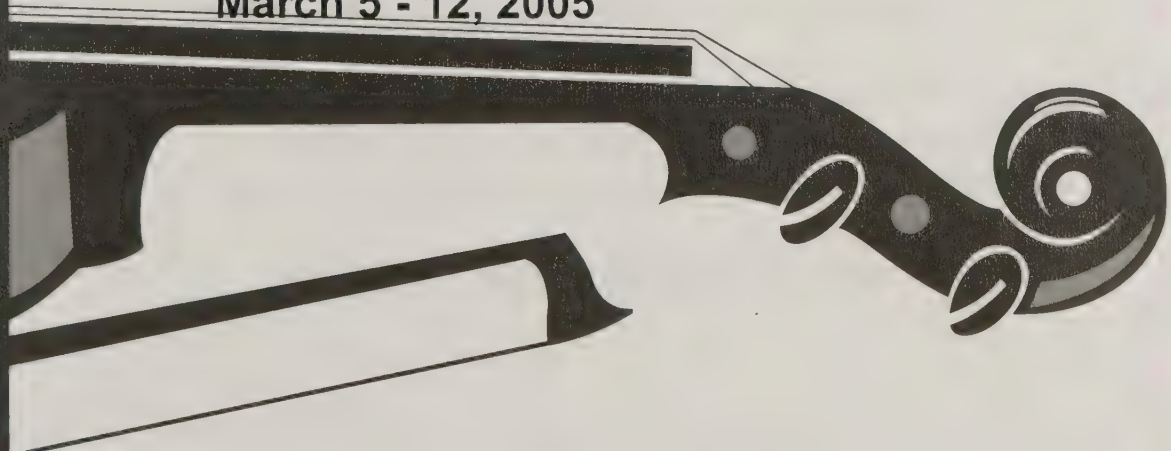
DEPARTMENT OF
MUSIC

Academy Strings

CUBA COMES TO ALBERTA
Distinguished Visitor
Maestro Guido López Gavilán,
Composer/Conductor
and
***Musica Eterna* Chamber Orchestra**
with The University of Alberta Academy Strings
and The University Symphony Orchestra

March 5 - 12, 2005



Saturday, March 5, 2005 at 8:00 pm
University Chapel, Augustana Faculty
University of Alberta
Camrose, Alberta

Program

Maestro Guido López Gavilán, Conductor
Ilmar Gavilán, Violin Soloist
Musica Eterna Chamber Orchestra, **The University Symphony Orchestra** and **Academy Strings**
(Tanya Prochazka, director)

De Camara Traigo un Son (1977) — Guido López Gavilán (b. 1944)

Cantos de Orishas (1999) — Guido López Gavilán
Afrocuban liturgical melodies

Qué Rico e'! (1996) — Guido López Gavilán
(World Premier of the 2005 String Orchestra Version)
mambo
Soloist **Alenay Iglesias**
Musica Eterna Chamber Orchestra

Camerata en Guaguancó (1983) — Guido López Gavilán
rumba
Musica Eterna Chamber Orchestra
and the
Academy Strings Chamber Ensemble

Variaciones "Cumbanchero" (1985) — Guido López Gavilán
(on a theme by Rafael Hernández, Puerto Rico)
improvisations by Carlos Suarez and Aldo Aguirre
rumba "de salón"
Musica Eterna Chamber Orchestra

AUGUSTANA
UNIVERSITY OF ALBERTA

Intermission

"Rondeau à la Carte" from Prague Spring (1999) Martin Riseley
(b. 1969)

Musica Eterna Chamber Orchestra
and the
Academy Strings Chamber Ensemble
Tanya Prochazka, conductor

"Por el mar de las Antillas anda un violin"
For Violin Solo and Orchestra (2003) Guido López Gavilán
En el Centenario de Nicolas Guillén
1
2 Piu tranquillo
3 Moderato con libertad

Soloist **Ilmar Gavilán, violin**
Musica Eterna Chamber Orchestra
and the **University Symphony Orchestra**
Guido López Gavilán, conductor

Sunday, March 6, 2005 at 8:00 pm
Convocation Hall
Arts Building
University of Alberta
Edmonton, Alberta

Program

Maestro Guido López Gavilán, conductor
Ilmar Gavilán, Violin soloist
Musica Eterna Chamber Orchestra, The University Symphony Orchestra and Academy Strings
(Tanya Prochazka, director)
The Singing Strings and Orchestra A (with students from the Edmonton Public Schools Music Enrichment Strings Program, directed by Olivia Walsh and Miriam Lewis)

Cantos de Orishas (1999) — Guido López Gavilán (b. 1944)
Afrocuban liturgical melodies
Musica Eterna Chamber Orchestra

Three Cuban Popular Songs
arranged by Guido López Gavilán
1. Perla Marina (circa 1930) — Sindo Garay (1867-1968)
canción trovadoresca
2. Echale Salsita (circa 1930) — Ignacio Piñeiro (1888-1969)
son habanero
3. Castellanos (circa1955) — Benny Moré (1920-1963)
son montuno

Qué Rico e'! (1996) — Guido López Gavilán
(World Premier of the 2005 String Orchestra Version)
mambo
Soloist **Alenay Iglesias**
Musica Eterna Chamber Orchestra

Camerata en Guaguancó (1983) Guido López Gavilán
rumba

Musica Eterna Chamber Orchestra
and the **Academy Strings Chamber Ensemble**

"El Manisero" (The Peanut Vendor) (circa 1930), Moises Simons
arranged by Aaron Gervais (1889-1945)
for String Orchestra

Musica Eterna Chamber Orchestra,
the **Academy Strings Chamber Ensemble**
and the **Singing Strings and Orchestra A**

Intermission

"Rondeau à la Carte" from *Prague Spring* (1999) Martin Riseley
(b. 1969)

Musica Eterna Chamber Orchestra
and the **Academy Strings Chamber Ensemble**
Tanya Prochazka, conductor

"Por el mar de las Antillas anda un violin"
for Violin Solo and Orchestra (2003) Guido López Gavilán
En el Centenario de Nicolas Guillén
1
2 Piu Tranquillo
3 Moderato con Libertad

Soloist **Ilmar Gavilán, violin**
Musica Eterna Chamber Orchestra
and the **University Symphony Orchestra**
Guido López Gavilán, conductor

Wednesday, March 9, 2005 at 8:00 pm
Timms Centre, University of Alberta, Edmonton
Sponsored by the *Friends of the University*

Program

Maestro Guido López Gavilán, conductor
Musica Eterna Chamber Orchestra
Members of Academy Strings (Tanya Prochazka, director)
and students of the Edmonton Suzuki Charter School

Introduction **Dr Peter Savaryn, Chancellor Emeritus and Chairman of the Executive Committee for The Friends of the University of Alberta**

De Camara Traigo un Son (1977) — Guido López Gavilán (b. 1944)

Three Cuban Popular Songs arranged by Guido López Gavilán

1. Perla Marina (circa 1930) — Sindo Garay (1867-1968)
   canción trovadoresca
2. Echale Salsita (circa 1930) — Ignacio Piñeiro (1888-1969)
   son habanero
3. Castellanos (circa1955) — Benny Moré (1920-1963)
   son montuno

Qué Rico e'! (1996) — Guido López Gavilán
(World Premier of the 2005 String Orchestra Version)
mambo

Soloist **Alenay Iglesias**
Musica Eterna Chamber Orchestra

Three traditional melodies arranged especially for the students of the Suzuki Charter School for String Orchestra by Guido López Gavilán

1. La Enganadora (1951) — Enrique Jorrin (1926-1987)
   cha cha cha
2. Guantanamera (circa 1940) — Joseito Fernandez (1908-1979)
   guajira
3. Folklore
   Congas de Carnaval (conga)

Musica Eterna Chamber Orchestra
Members of Academy Strings
Students of the Edmonton Suzuki Charter School

TIMMS CENTRE
FOR THE ARTS

Intermission

"Felipe Blanco"(circa 1945) Eliseo Grenet
arranged by Aaron Gervais for String Orchestra (1893-1950)
(susu-susu), light and dancing

"Felipe Blanco"
Now the majases* have lost their dens, Felipe Blanco has blocked them up.
He blocked them up, he blocked them up, oh yes he did.
One day Felipe Blanco, dancing susu susu, such a din there was, he cried "no more!" And the Maja*, in its den, in his little hut he set it free, just like that.
* Maja: A Cuban snake

Musica Eterna Chamber Orchestra
Members of Academy Strings
Tanya Prochazka, conductor

Camerata en Guaguancó (1983) Guido López Gavilán
rumba

Musica Eterna Chamber Orchestra
Members of Academy Strings
Guido López Gavilán, conductor

Variaciones "Cumbanchero"
(on a theme by Rafael Hernández , Puerto Rico)
Improvisations by Carlos Suarez and Aldo Aguirre
rumba "de salón"

Musica Eterna Chamber Orchestra
Guido López Gavilán, conductor

Northern Alberta Concert Tour

Thursday, March 10, 2005 at 8:00 pm
Keyano College
Fort McMurray, Alberta

Friday, March 11, 2005 at 8:00 pm
Christian Fellowship Assembly
Grande Prairie, Alberta
Sponsored by **Grande Prairie Regional College**

Saturday, March 12, 2005 at 8:00 pm
Jasper High School
Jasper, Alberta

Program

Maestro Guido López Gavilán, conductor
Musica Eterna Chamber Orchestra
Members of Academy Strings
(Tanya Prochazka, director)

Cantos de Orishas (1999) — Guido López Gavilán (b. 1944)
Afrocuban liturgical melodies

Three Cuban Popular Songs
arranged by Guido López Gavilán

1. Perla Marina (circa 1930) — Sindo Garay (1867-1968)
   canción trovadoresca
2. Echale Salsita (circa 1930) — Ignacio Piñeiro (1888-1969)
   son habanero
3. Castellanos (circa1955) — Benny Moré (1920-1963)
   son montuno

Musica Eterna Chamber Orchestra
Guido López Gavilán, conductor

"Rondeau à la Carte" from Prague Spring (1999) — Martin Riseley (b. 1969)

Musica Eterna Chamber Orchestra
Members of Academy Strings
Tanya Prochazka, conductor

KEYANO COLLEGE

Fine Arts
Grande Prairie Regional College

Camerata en Guaguancó (1983) Guido López Gavilán
rumba

Musica Eterna Chamber Orchestra
Members of Academy Strings

Qué Rico e'! (1996) Guido López Gavilán
(World premier of the 2005 String Orchestra Version)
mambo

Soloist **Alenay Iglesias**
Musica Eterna Chamber Orchestra
Guido López Gavilán, conductor

"Felipe Blanco" (circa 1945) Eliseo Grenet
arranged by Aaron Gervais for String Orchestra (1893-1950)
Tempo del Son, light and dancing

"Felipe Blanco"
Now the Majases* have lost their dens, Felipe Blanco has blocked them up.
He blocked them up, he blocked them up, oh yes he did.
One day Felipe Blanco, dancing susu susu, such a din there was, he cried "no more!" And the Maja*, in its den, in his little hut he set it free, just like that.
*Maja: A Cuban snake

Musica Eterna Chamber Orchestra
Members of Academy Strings
Tanya Prochazka, conductor

Variaciones "Cumbanchero" Guido López Gavilán
(on a theme by Rafael Hernández , Puerto Rico)
Improvisations by Carlos Suarez and Aldo Aguirre
rumba "de salón"

Musica Eterna Chamber Orchestra
Guido López Gavilán, conductor

Program notes

Performers

Guido López-Gavilán, Composer and Conductor

Guido López-Gavilán has received awards in the most important composition competitions held in Cuba, such as the National Composition Competition, the Cuban Union of Writers and Artists Competition, the 26th of July Competition, the "Edad de Oro," and the Adolfo Guzman Competition. He is a 1966 graduate of the Choral Conducting program of the Amadeo Roldan Conservatory in Havana and a 1973 graduate of the Orchestral Conducting program of the Tchaikovsky Conservatory in Moscow.

As a conductor López-Gavilán has achieved extraordinary success and received recognition from international critics for outstanding performances in Europe, including those with the Warsaw Philharmonic at the Franz Liszt Hall in Budapest, and the Lisinsky Theater in Croatia. He has also conducted critically acclaimed concerts in major cities in Germany, Spain, Russia, Bulgaria, and Romania.

In Latin America López-Gavilán has led many major concerts in Venezuela, Colombia, Ecuador, Guatemala, and Mexico, where he was named most outstanding foreign conductor of the 1991 season by the Carlos Chavez Symphony. He has conducted all of the Cuban symphonic orchestras and has been invited as composer and conductor to international events such as the Inter-American Composers Seminar organized by the University of Indiana, the "Sonidos de las Americas" Festival organized by the American Composers Orchestra in New York, the Iberian-American Contemporary Music Festival in Spain, the Latin American and Caribbean Music Forum held in Argentina, the Franco Donatoni Festival in Mexico, and the Caribbean Composers Forum in Venezuela and Guatemala. His piece "Conga" was specially written for and premiered in the opening night concert of The VI World Symposium of Choral Music, Minneapolis, USA.

López-Gavilán has made an outstanding contribution to the development of the Cuban Youth Orchestra Movement by founding and conducting symphony and chamber orchestras that have performed with resounding success in and outside of Cuba. As the President of the Havana Festival and Chairman of the Orchestral Conducting Department at the Instituto Superior de Arte, he has received several distinctions including the National Culture Award and the Recognition Award granted by the Cuban Union of Writers and Artists for his life's work. He is a distinguished member of the Colegio de Compositores Latinoamericanos de Música de Arte.

"Happiness, jokes, energy, rhythms from Cuban popular music, multiharmony, no conventional resources , brilliant elaboration and fine lyricism: those are some of the characteristics of the music of Guido López-Gavilán. They are particulary outstanding in choral pieces like El Guayaboso, La Aporrumbeosis, Qué Rico e' or Conga. Something similar happens with his instrumental works Guaguancó, Qué Saxy, Caribe Nostrum, Caleidotropic, or Mensaje de Cálidas Tierras. On the other hand symphonic works like Tramas, Victoria de la Esperanza (symphonic orchestra , choir, soloists, actors, dancers, film) are solemn, intense, and dramatic. A wide and expressive universe exists in his music."

Musica Eterna

The orchestra "Musica Eterna", founded in 1995 by Maestro Guido López Gavilán, consists of a select group of students and graduates of the National Superior Art Institute of Cuba, in Havana, Cuba.

The group is a prestigious musical ensemble that performs with great success at international events, at the principle theatres in Cuba, and on important radio and television programs. In addition, the orchestra has also recorded for a variety of media broadcasts. Their compact disc, "Barroco Tropico" (Tropical Baroque) won first prize in the competition, "PREMIO CUBADISCO 2001, in the chamber music category. On the occasion of the fortieth anniversary of the Amadeo Roldan Theatre in Havana, the ensemble's concert was broadcast world-wide by Radio Havana.

Recently, the group toured the principle cities of Spain and Colombia where they were greeted with great acclaim and accolades. They also performed at the prestigious Jordan Hall in Boston in the USA, where they received excellent reviews. On tour, all of the performances culminated in standing ovations and great applause in appreciation for the group's interpretations. Many outstanding Cuban soloists, as well as numerous international artists have collaborated with Musica Eterna. Amongst these have included the Italian double-bassist and composer, Stefano Scodanibbio, North American violinist Richard Luby and Austrian violist Cristoph Angerer.

The ensemble's repertoire encompasses works of the great Baroque masters through to the technically demanding and esthetic works of today's composers. The versatility of Musica Eterna permits them to overcome all musical barriers thereby allowing them to play such diverse works as Handel's "Messiah " at the Havana Cathedral, or the music of John Lennon featuring the famous Cuban singer Silvio Rodriguez.

Their excellent versions of popular Cuban and Latin-American musical themes give a special color to the group which excitingly combines artistic rigor with the spontaneous dynamism of youth.

In the Wall Street Journal (New York, May 29, 1999), North American critic Greg Sandow described their concert at the Amadeo Roldan Theatre in Havana: "... with a reduced group of string instrumentalists, they achieved a really excellent Vivaldi, as well as works by their own López Gavilán. Both resulted in enormous acclaim from their public that had filled the theatre."

On their performance at the International Festival of Youth Orchestras in Spain: "...absolutely sensational results with the works of López Gavilán, which constituted a demonstration of great technical prowess. Bursting with musicality, rhythmic vitality and creativity on the part of the instrumentalists, as well as a marvelously clear, flexible and expressive gesture on the part of the director. The public ovations displayed fervent clamor. Enrique Bonmati" (La Opinion, Spain)

Program notes

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Ilmar Gavilán, violin

Recently named "Dominant Artist", Ilmar Gavilán was born in Havana Cuba to internationally acclaimed classical musician parents. His father, Guido López Gavilán, is a conductor and composer, his mother, Teresa Junco, is a concert pianist and his younger brother Aldo is an accomplished pianist. At the age of four, the budding child prodigy was introduced to the violin by his father. Ilmar subsequently began formal study of violin at age six. Ilmar performed his first solo when he was eight years old with La Orquesta de Camera Brindis de Salas. Ilmar frequently performed on Cuban television and radio, as well as with prominent orchestras throughout the country. Ilmar won first prize in all the national competitions in which he participated.

At the age of twelve Ilmar brilliantly performed the Mendelssohn Violin Concerto with Orquesta Sinfonica Nacional de Cuba, which invited him to perform as a frequent soloist. At the age of fourteen Ilmar was acknowledged as the best interpreter of George Frederick Handel's music at the Lipinsky-Wieniawsky International Violin Competition in Poland, after which he was invited to enroll in The Tchaikowsky Conservatory in Moscow. There he studied with highly recognized Professor Maia Glizarova, graduating in 1993.

Ilmar toured performing many recitals in the various Republics of the former Soviet Union. He left Moscow to embark on a course of study with the legendary Professor Zachar Bron at La Escuela Superior de Musica 'Reina Sofia' in Spain. Ilmar was awarded a full scholarship through the recommendation of Queen Sofia of Spain. Subsequently he was invited to perform for her at the Royal Palace. Ilmar was also given the honor of playing for Yehudi Menuhin, from whom he received the highest accolades. Ilmar Gavilán was Laureate at the International Henrik Szeryng Violin Competition and was personally congratulated by the President Maestro Ruggiero Ricci. During this two-year period he performed in the National Auditorium in Spain, on Spanish National Radio and toured extensively throughout Spain and Portugal.

In 1995 Ilmar was invited to the United States by conductor Maestro Joseph Egger of the United States Symphony Orchestra. Ilmar studied with world renowned Maestro Abraham Stern and with Claire Hodgkins and Sherry Kloss, the two former assistants of Jascha Heifetz. Ilmar obtained his Master's Degree at the Manhattan School of Music studying with Glenn Dichterow, Concertmaster of the New York Philharmonic and recently was offered the opportunity to teach at The Juilliard School in the Music Advancement Program, Pre-College Division.

He has performed as soloist with the Atlantic, New Jersey, Baltimore, Detroit, Milwaukee, Saint Louis, Hartford, Nashville, Ann Arbor, Santa Monica, Phoenix, Denver, Louisiana, Havana, Mexico City, Venezuela Symphony orchestras, as well as with the Tchaikowsky Conservatory Symphony in Moscow among others.

Ilmar recently released his U.S. debut CD "I Aires Y Leyendasi". He was personally invited by Maestro Claudio Abbado to perform in The Gustav Mahler European Youth Orchestra as Assistant Concertmaster. Ilmar won First Prize at the recent Sphinx Competition in Ann Arbor, Michigan and has been made Concertmaster of the Philadelphia Virtuosi Chamber Orchestra. Ilmar is the first violinist of the Dali String Quartet.

Academy Strings

Founded in 1979 by Norman Nelson, the Academy Strings is the University of Alberta's principal student string ensemble. Tanya Prochazka has been the conductor since 1998. Requiring a successful audition for admission, the group is composed primarily of string students from the Music Department. Nevertheless, the Academy Strings are proud to boast members from several other branches of the University, including Engineering, Creative Writing, Physics and Nursing.

Academy Strings (as a string orchestra, and as comprising the string sections of the University Symphony Orchestra) performs several concerts a year in the University of Alberta's Convocation Hall, as well as in Edmonton's famous Winspear Centre.

Academy Strings has performed throughout Western Europe, Alberta and British Columbia. In February 2002, Academy Strings undertook a highly successful concert and educational tour of Cuba where they performed in Havana, Cienfuegos and Santa Clara. Whilst in Cuba they collaborated with Musica Eterna, the premier student string ensemble from the National Art Institute of Havana, and Maestro Gavilán, in concerts and workshops in Havana, and also gave school workshops in Cienfuegos, Santa Clara and Havana.

Academy Strings and the Music Department of the University of Alberta is hosting the "Collaborative Concert and Workshop Tour of Alberta", with Maestro Guido López Gavilán and Musica Eterna.

Tanya Prochazka

Tanya Prochazka is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Despres has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario, and in October performed the world premier of Malcolm Forsyth's Double Concerto for viola and cello with Rivka Golani and the Edmonton Symphony Orchestra. Her most recent solo performances have been of all of Bach's Cello Suites.

Edmonton Public Schools Music Enrichment Strings Program

The Edmonton Public School Music Enrichment Strings program was founded in 1959 and has over 700 students learning violin, viola cello and bass. Starting in grade 3, students are provided with an instrument, a group lesson and the opportunity to play in one of the five public school orchestras.

Miriam Lewis, conductor and teacher

Miriam Lewis began studying the viola at the age of eleven when she joined the Edmonton Public Schools Strings Program. In 1997, she graduated from the University of Alberta with a Bachelor of Music Degree in performance on the viola. She decided four years later to return to the University of Alberta and graduated in 2003 with a Bachelor of Education Degree. Her viola teachers have included Miyo Inouye, Norman Nelson, Jonathan Craig and Rivka Golani.

Miriam has been the principal violist of the Edmonton Youth Orchestra, the University of Alberta's Academy Strings and the University Symphony Orchestra. She currently teaches at the Edmonton Public Schools Music Enrichment Strings Program, and is also active as a private violin and viola instructor. She performs with the Ursus String Quartet and with the Cifra Hungarian Folk Music Ensemble. The Cifra Ensemble has performed with the Edmonton Symphony and has been broadcast on CBC Radio One. Miriam has twice visited Hungary and Rumania with the Cifra Ensemble to study and perform authentic village folk music. Miriam has a strong interest in new string music, and a love for music and learning, which she shares every day with her many, many students.

Olivia Walsh, conductor and teacher

Olivia Walsh began her musical journey on the cello at the age of four. After many years of study in Edmonton with the Talent Education Suzuki program she went on to complete a Bachelor of Music in cello performance with Tanya Prochazka in 1998. Since then, she has continued her studies in performance in Quebec and New York.

In 1999 Olivia pursued an interest in conducting which has now become a passion. Having worked with Edmonton Public School's Singing Strings Orchestra for 3 years, she has toured with them to Montreal and Ottawa. Today, Olivia continues to conduct, teach cello, and freelance as a performer.

Suzuki Charter School

The Suzuki Charter School is a publicly funded school which provides innovative music and general education in accordance with the Suzuki philosophy and serves parents who have an active commitment to music and academic advancement for their children.

Dr Shinichi Suzuki, the legendary Japanese violin teacher saw a great opportunity to enrich the lives of children through music. His teaching method is based on the assumption that humans are born with a very high potential for developing themselves, not only in knowledge and technical skill, but also in character and sensitivity. Dr Suzuki, in his book "Nurtured by Love", explains how he came to the realisation that language, the most complex thing humans learn, is learned by every child easily and naturally at a young age. Dr Suzuki

began to teach music modeled on the way children learn language. After tremendous success with music, Suzuki encouraged Kindergarten and Elementary school teachers to try this "mother-tongue" approach in other subjects.

Grazyna Sobieraj, Music Director

Grazyna Sobieraj is the music director and cello, double bass and viola group classes' instructor in the Suzuki Charter School. She also has a thriving private cello studio and is on the faculty with the Society for Talent Education, Edmonton. Raised and educated in Poland where she studied music at the Academy of Music in Gdansk, Poland. Grazyna Sobieraj played and toured all over Europe with the Baltic Symphony Orchestra as well as with the Poznan Symphony Orchestra. She also taught cello.

In 1990 she moved to Edmonton where she was introduced to the Suzuki Method and since then has become committed to the principles of Dr. Suzuki's teaching philosophy. In addition to her busy teaching schedule she is also an active member of Edmonton's music community maintaining her career as a professional player.

Dr Peter Savaryn, '55 BA, '56 LLB, '87 LLD (Honorary), chancellor emeritus of the University of Alberta

Dr. Peter Savaryn has distinguished himself in many aspects of public life. In 2004 he received the Alumni Honour Award in recognition for his significant contributions made over a number of years in local communities and beyond. He is the World Leader of the World Congress of Ukrainians and a co-founder of both the Canadian Institute of Ukrainian Studies and the Alberta Cultural Heritage Council. His achievements and support of multiculturalism have earned him numerous awards, including the Shevchenko medal, the highest award of the Ukrainian Canadian Congress.

He is a recipient of a Lifetime Achievement Award from the Law Society of Alberta, and he is a Member of the Order of Canada

Composers

Sindo Garay

Sindo Garay was born in 1867 in Santiago de Cuba. Until the end of his life he was unable to read a note of music, and yet, through his genius, he created an enormous musical oeuvre that is considered immortal. Sindo was famous for, among other things, being the best exponent of the oriental Bolero for which he invented the peculiar style of scratching the guitar chords at the end of musical phrases and created its rhythmical base with the so-called "cinquillo cubano". His was a true inspiration. He sang to the Cuban landscape, to Cuban women, to the most important facts of Cuban history. With music, he expressed every facet of his life. He died at age 89.

Benny Moré

Benny Moré must be regarded as the most comprehensive popular artist of all times (or at least of the 20th century) to be born in Cuba. He was a prolific composer and indefatigable performer as musical director and singer. He was an extraordinary innovator of new interpretations of such dissimilar genres as son, guaracha, guajira changüí, canción, mambo, criolla, chachachá, batanga, guaguancó, afro, danzón and bolero. In addition to the abovementioned Cuban idioms, Moré interpreted various rhythms from other Caribbean nations such as merengue, bomba, plena, tamborito, mazumba and porro. Known for his versatile, refined and melodious voice, Moré established an expressive style that would be inherited by such singers as Tito Contreras, Leo Castañeda, Julio César Fonseca, and in more recent times, Félix Baloy and Lázaro Miguel Rodríguez.

Moises Simons

Born in 1889, Moises Simons was widely known in the artistic world of the Caribbean and Latin America. He composed music of all diverse genres. "El Manisero" was popularized in Cuba by Rita Montaner and the United States by Antonio Machín. It was so popular that director Ernesto Lecuona included it in films such as "The Cuba Song" from Metro Goldwyn Mayer and in the 1950's Judy Garland sang it in "A Star is Born". It has continued its triumphant journey throughout the world to this day.

Pablo Milanes

Pablo Milanes is one of Cuba's top composers. A founder of the Nueva Trova mouvement, Pablo was born in Bayamo in 1943. Some of his first songs were related to the Cuban music movement known as "Feeling", and he is also known for his "Son". In 1968, he joined the Canción Protesta de la Casa de las Américas. He is also a member of GES (Grupo de Experimentacion Sonora) and his music is featured in a number of films, including Oggun, directed by Gloria Rolando.

Ignacio Piñeiro

As a young musician Ignacio Piñeiro was not satisfied with the existing sound of the Son groups. This sound was mainly based on vocals percussion and strings. Thus, in 1927, he created his own group, the 'Septeto Nacional' adding, for the first time in the history of Son, a trumpet as lead instrument. This completely changed the sound and Son quickly became the most celebrated music in Cuba. Not long after, it also became well known outside the

country. In 1928 Son and Septeto Nacional were the sensation of the World Exposition in Sevilla. Son was here to stay and became the basis for many other music styles such as Mambo and Salsa. Today, after more than seventy years of success, the "Septeto Nacional" is still alive and kicking.

Eliseo Grenet

Composer, pianist and conductor, Eliseo Grenet began his piano studies at age five, and at thirteen he became the pianist at the *La Caricatura* theatre, accompanying silent films. At sixteen, he directed the *Politeama Habanera Orquestra*. In 1926 he toured the island, conducting the Compania Arquimedes Pous Orquestra, and later traveled with a group of Cuban artists and musicians to North and South America. In 1936 Grenet went to New York, where he played an active role in the development of Cuban music and introduced *La Conga*. His travels then took him to France, Spain and other European centres.

In 1948 Eliseo Grenet won first place in the *Concurso de Canciónes Cubanas* with his song *El Sitierito*. (Author: Helio Orovio) The susu-susu rhythm found in "Felipe Blanco" is a branch of the changUi from both Pinar del Rio, Cuba's westernmost province, and the island of Pino.

Martin Riseley

Martin Riseley was born in New Zealand and completed his Master of Music and Doctor of Musical Arts degrees at the Juilliard School in New York, as a student of Dorothy DeLay. He has been Concertmaster of the Edmonton Symphony Orchestra since 1994 and recently served as Interim Associate Concertmaster of the National Arts Center in Ottawa and Guest Concertmaster of the New Zealand Symphony Orchestra.

Program notes by Tanya Prochazka, Guido López Gavilán,
Grazyna Sobieraj, Olivia Walsh and Helio Orovio

Musica Eterna Chamber Orchestra

Violin 1
Liliana Serrano, Concert Master
Julio García
Aldo Aguirre
Ricardo Labrada

Violin 2
Carlos Suárez
Yadis Marsal
Carmen Despaigne

Viola
Idalmis Ulloa
Alenay Iglesias
Roman Serrano

Cello
Elis Regina Ramos

Double Bass
Víctor Soto

Cuba National Superior Art Institute students
Aldo, Ricardo, Yadis, Carmen and Alenay

Cuba National Superior Art Institute Graduates
Liliana, Julio, Carlos, Román, Elis Regina and Víctor

Havana National Symphony Orchestra members
Liliana, Julio, Carlos, Román, Elis Regina and Víctor

Founder members (since 1995) of Musica Eterna
Liliana, Aldo, Carlos, Idalmis and Víctor

The University Symphony Orchestra
and
The University of Alberta Academy Strings
Tanya Prochazka, Conductor

Piccolo
Erin Scheffer

Flute
Aura Giles

Oboe
Alyssa Miller

Cor Anglais
Daniel Waldron

Clarinet
Michelle Davies

Bass Clarinet
Lyndsey Cohen

Bassoon
Ondrej Golias

Horn
Olwyn Supeene

Trumpet
Ryan Frizzell

Trombone
Andre Guigui

Percussion
Court Laslop
David Meagher
Mason Koenig
Jeff Tetrault

Harp
Laura Neeland

Violin 1 and 2
Maria Barton
Suin Choi
Adrian Fung
Natalia Gomez
Quinn Grundy
Rebecca Guigui
Ken Heise
Melissa Hemsworth
Ryan Herbold
Aaron Hryciw
Cynthia Johnson
Chloe Kung
Corrine Ludwig
Elizabeth McHan
Charles Turanich-Noyen
David Wong
Carmen Yuen

Viola
Jeanette Comeau
Leanne Dammann
Andrea Kipp
Viera Linderova
Charlene VandenBorn
Sarah Weingarten
Mark Zupan

Cello
Anthony Bacon
Matthieu Damer
Paula Harding
Martin Kloppers
Kathleen Ludwig
Karyn Robertson
Caitlin Smith

Double Bass
John Hickle
Joseph Lubinsky-Mast
George Lywood
Ted Tessier
Toscha Turner

The University of Alberta Academy Strings Chamber Ensemble

Violin 1 and 2
Maria Barton
Natalia Gomez
Ken Heise
Melissa Hemsworth
Ryan Herbold
Aaron Hryciw
Elizabeth McHan
Charles Turanich-Noyen

Viola
Jeanette Comeau
Leanne Dammann
Charlene VandenBorn

Cello
Anthony Bacon
Martin Kloppers
Caitlin Smith

Double Bass
Toscha Turner

Percussion
Court Laslop

The University of Alberta Academy Strings Tour Group

Violin
Maria Barton
Melissa Hemsworth
Ryan Herbold
Elizabeth McHan
Natalia Gomez

Viola
Leanne Dammann

Cello
Caitlin Smith

Double Bass
Toscha Turner

Percussion
Court Laslop

Elizabeth McHan is in her final year of a Bachelor of Music degree in violin and viola performance at the University of Alberta. She acts as rotating concertmaster for the orchestra, and first violin in the Scholarship Quartet. She will continue her studies at the Mozarteum in Salzburg this coming year.

Melissa Hemsworth is currently in her fourth year of her Bachelor of Music Degree in Violin Perfromance. She is also rotating concertmaster of Academy Strings and the University Symphony Orchestra, and is originally from Chatham, Ontario.

Charles Turanich-Noyen is in the third year of a Bilingual Bachelor of Commerce at the University of Alberta. A former member of the University of Alberta Golden Bears varsity swim team, he is now pursuing interests in music with the USO as well as in the Applied Music program.

Aaron Hryciw is a PhD student in Physics at the University of Alberta, as well as a member of the Academy Strings. He also studies composition with Malcolm Forsyth.

Leanne Dammann is currently a second year Bachelor of Music Performance student on viola, studying with Aaron Au. She has performed with the National Youth Orchestra of Canada, the USO and Academy Strings as principal violist, and various chamber ensembles.

Ryan Herbold is a second year Bachelor of Music/Bachelor of Education student who has studied violin for the past 15 years. Ryan plans on continuing his musical studies and eventually entering law school to pursue a corporate law degree.

Maria Barton started playing the violin when she was five years old. She began her university studies at the University of Ottawa, and she is currently in her third year of a Bachelor of Music degree in violin performance at the University of Alberta.

Toscha Turner is a graduate student in music and sociology at the University of Alberta with a Bachelor of Music degree in double-bass performance. She has studied both at the University of Alberta and McGill University, most recently completing an Artist's Residency at the Banff Centre where she studied with Edgar Meyer. Toscha teaches double bass at the Alberta College Conservatory at Grant McEwan College in Edmonton.

Court Laslop holds a Bachelor of Music Performance degree from the University of Alberta. An active member of the Edmonton music community, Court currently resides in Devon where he continues to perform, teach and give clinics for students.

Caitlin Smith is a second year Bachelor of Music Cello student at the University of Alberta. She currently teach for the Edmonton Public School Board and enjoys performing in all sorts of ensembles from small chamber to orchestra.

Natalia Gomez Perez is a Colombian studying at the University of Alberta at the Department of Physics. She started her violin studies at age 4, continuing at the Conservatorio de la Universidad Nacional de Colombia. She studied music later at Universidad de los Andes under the supervision of Gustav Kolbe until spring 2002.

Singing Strings and Orchestra A
Edmonton Public School Music Enrichment Strings Program
(Olivia Walsh and Miriam Lewis, conductors)

Violin
Gillian Albert
Athena Anders
Yunona Anders
Drew Armstrong
Mychael Ballesteros
Madelaine Bosniak
Katie Chalmers
Jessie Ching
Emily Cliff
Ashley Condie
Emily de Caen
Ivy Cross
Angela Climenhaga
Janaya Devereux
Lisa Ellison
Kelin Flanagan
Leah Flemmer
Gloria Fung
Denis Goulden
Emma Greer
Serah Jacob
Liz Jung
Maria Kendal
Adrienne Kennedy
Maruéy Kunattanóndà
Michael Lee
Jennifer Lo
Jouce Loo
Celine Mah
Krystal Mah
Kathleen Pickford
Lydia Roseman
Fontaine Schaerer
Julianna Simmons
Ilara Stefaniuk-Gaudet
Aretha Tillotson
Keegan Trahan
Derek Wong
Lindsay Woolgar

Viola
Kimberly Chang
Melanie Dunch
Michael Esau
Erika Goos
Laryssa Hecker
Taylor Livingstone
Hannah Miller
Ian Moore
Allen Nicholas
Melissa Schleiermacher

Cello
Kate Boyle
Jenna Clarahan
Lena Clayton
Kathleen de Caen
Debbie Esau
Scott Esau
Nate Gartke
Jacob Gramit
Beth MacIntosh
Erin McKay
Brendon Moar
Lauren Stieglitz
Byron Tse
Kirsten Watson

Bass
Roxanne Nesbitt

Suzuki Charter School students (Grazyna Sobieraj, director)

Violin
Dempsey Bolton
Sarah-Thea De Souza
Clara Duffy
Rebecca Gero
Shadrak Gobert
Autumn Kowalenko
Lauren Kubica-Teply
Rafael Piesiur
Joel Price
Adam Sangster
Nicholas Smoliak
Tymek Stolarz
Paige Tomaszewsky

Viola
Savannah Marriot
Benjamin Hollihan
Alexia Stuart

Cello
Cairo Beland
Connor Beland
Rowan Campbell
Kyla Chalmers
Willow Dew
Conrad Sobieraj
Bela Martineau
Emily Matejko
Natalia Stuart
Kailey Meyer

Double bass
Eric Dew
Jordan Fox
Zachary Grant
Stephane Krimms
Connor MacDonald
Joshua Strasbourg

Guitar
Jonah Dancer
Nikolai Farrus
Andrew Jack
Paul Kostiw
Otty Nguyen-Sears
Darby Readman
Nicholas Rocco
Martin Szczepanski
Austin Yadlowski

Recorder
Thomas Berkes
Suzanna Bourque
Jackson Hollihan
Sophia Schoen

Flute
Andrea McIntosh

Piano
Jacob Baranowski
Kristen Bretzke
Nicole Embree
Lucas Green
Jenna McNabb
Miranda Normey
Antonina Zarnoch
Devin Zenchynson-Smith
Adriano Aschenbrenner
Lukas Bochno
Kai Chen
Brenna Hardy
Jennifer Onyschuk
Adam Pickering
Andreana Salouk

Donors List

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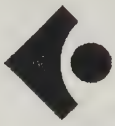

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JAZZ BAND

Salute to the Bands

University of Alberta
and **Grant MacEwan College**
Jazz Bands
Tom Dust and Raymond Baril, Directors
featuring Emcee
John Worthington
CKUA's "The Old Disc Jockey"

Monday, March 7, 2005 at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Overture – Salute to the Bands — Arr Walt Stuart

Jimmie Lunceford and the Harlem Express

Avalon (1935) — Giacomo Puccini
Arr Eddie Durham, edited by David Baker

For Dancers Only (1937) — Sy Oliver
Arr Glenn Osser

Billy Holiday and Her Orchestra

God Bless the Child (1941) — Billy Holiday and Teddy Wilson
Vocalist – Billy Holiday — Transcr David Baker

Chick Webb and His Orchestra

A-Tisket, A-Tasket (1938) — Ella Fitzgerald/Van Alexander
Vocalist – Ella Fitzgerald — Transcr/adapt Tom Dust

Artie Shaw and His Orchestra

Little Jazz (1944) — Roy Eldridge and Buster Harding
Trumpet – Roy Eldridge

Begin the Beguine (1938) — Cole Porter
Clarinet – Artie Shaw — Arr Jerry Gray

Back Bay Shuffle (1938) — Artie Shaw and Teddy MacRae
Arr Spud Murphy

Tommy Dorsey's Clambake Seven

You Must Have Been a Beautiful Baby (1938) — Johnny Mercer/Harry Warren
Vocalist – Edythe Wright — Transcr/adapt Tom Dust

Stan Kenton and His Orchestra

Opus in Pastels (1941) — Stan Kenton

Count Basie and His Orchestra

Every Tub (1938) — Count Basie and Eddie Durham
Arr Buck Clayton

Woody Herman and His Herd

Apple Honey (1945) — Woody Herman and Joe Bishop

Intermission – 15 minutes

Overture - Glenn Miller and His Army Air Force Dance Band

St. Louis Blues March (1944) — W C Handy, Arr Jerry Gray

Glenn Miller and His Orchestra

Little Brown Jug (1939) — Joseph E Winner, Arr Bill Finegan, Transcr Jeff Hest

Song of the Volga Boat Man (1941) — Arr Bill Finegan

Harry James and His Music Makers

It's Been a Long, Long Time (1945) — Jule Styne and Sammy Cahn
Vocalist – Kitty Kallen — Transcr Jack Mason

Bobby Sherwood and His Orchestra

The Elks' Parade (1942) — Bobby Sherwood, Arr Will Hudson

Duke Ellington and His Famous Orchestra

Ko-ko (1940) — Duke Ellington, Transcr David Berger

Caravan (1946) — Juan Tizol and Duke Ellington, Transcr David Berger

Jump for Joy (1941) — Duke Ellington
Vocalist – Ivie Anderson — Transcr by David Berger

Benny Goodman and His Orchestra

Let's Dance (1934) — Gregory Stone and Josef Bonime, Arr John Cacavas

Swingtime in the Rockies (1938) — Jimmy Mundy, Edited by David Baker

Les Brown and His Band of Renown

Sentimental Journey (1944) — Les Brown, Ben Homer and Bud Green
Vocalist – Doris Day — Transcr Fred Wayne

Benny Goodman and His Orchestra

Sing Sing Sing (1937) — Louis Prima, Transcr Jeff Hest

University of Alberta and Grant MacEwan College Jazz Bands

Jazz Band I
Raymond Baril, Director

Alto Saxophone
Cayley Burgess, UofA
Lindsey Coulter, UofA
Tenor Saxophone
Sammy Toms, GMC
Allison Ochoa, UofA
Baritone Saxophone
Dan Davis, UofA
Trumpet
Jeremy Maitland, UofA
Ashley Clelland, UofA
Billy Davis, UofA
Erin Craig, GMC
Caleb Nelson, UofA
Trombone
Audrey Ochoa, UofA
Chris Lennie, UofA
Geoff Gay, GMC
Bass Trombone
Curtis Farley, UofA
Piano
Sarah Miller, GMC
Guitar
Neil Whitford, GMC
Bass
Josh McHan, GMC
Drums
Jeff Tetrault, GMC
Percussion
Court Laslop, GMC
Vocalist
Thea Neumann, GMC

Jazz Band II
Tom Dust, Director

Alto Saxophone
Kalen Lumsden, GMC
Tom Goulet, UofA
Tenor Saxophone
Vanessa Wilson, GMC
Ashley Callihoo, UofA
Baritone Saxophone
Rustan McAllister GMC
Trumpet
Chelsea Mandrusiak, UofA
Mackenzie Grisdale, UofA
Christine Browne-Munz, UofA
Amber Grant, GMC
Allen Peters, UofA
Trombone
Sebastian Cox, UofA
Erika Hagen, UofA
Bret Warick, UofA
Bass Trombone
Ethan Markwart, UofA
Piano
Mason Koenig, GMC
Guitar
Gary Myers, UofA
Bass
Joseph Lubinsky-Mast, GMC
Drums
Benjamin McNab, GMC
Vocalist
Lauren Busheikin, GMC

Next Concert
Monday, April 4, 2005 at 7:30 pm
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/student/senior, $10/adult. For tickets information, please call 497-4436

Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

2005 Season

Presenting

Octagon 2005

Friday, March 11, 2005
8:00 pm

Convocation Hall
Arts Building
University of Alberta

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The current tour of OCTAGON 2005 did not require funding assistance, but the members of the ensemble would like to convey our thanks and appreciation for past touring assistance to:

James Campbell

GAMI, Inc.,Washington Station, Conn, Longreach. Montreal, Québec

Rivka Golani

Marilyn Gilbert Artists Management, Toronto

Canada Council for the Arts

Conseil des Arts du Canada

Program

Overture, "Die Fledermaus" — Johann Strauss (1825-1899)

Arranged for Octet by Brett Dean, Principal viola, Berlin Philharmonic

Andrew Dawes and Patricia Shih, violins
Rivka Golani, viola
Antonio Lysy, cello
Wilmer Fawcett, contrabass
James Campbell, clarinet
Kenneth MacDonald, French horn
George Zukerman, bassoon

Serenata in vano (1914) — Carl August Nielsen (1865-1931)

Antonio Lysy, cello
Wilmer Fawcett, contrabass
James Campbell, clarinet
Kenneth MacDonald, French horn
George Zukerman, bassoon

Concerto for Eight (2003) — Malcolm Forsyth (b. 1936)

Andrew Dawes and Patricia Shih, violins
Rivka Golani, viola
Antonio Lysy, cello
Wilmer Fawcett, contrabass
James Campbell, clarinet
Kenneth MacDonald, French horn
George Zukerman, bassoon

Intermission

Octet in F Major, Opus 166 (1824) — Franz Schubert (1797-1828)

Adagio, allegro - Andante un poco mosso - Scherzo - Theme and Variations - Minuet - Andante Molto, Allegro

Andrew Dawes and Patricia Shih, violins
Rivka Golani, viola
Antonio Lysy, cello
Wilmer Fawcett, contrabass
James Campbell, clarinet
Kenneth MacDonald, French horn
George Zukerman, bassoon

Program Notes

Overture, "Die Fledermaus"
Johann Strauss (1825-1899)
Arranged for Octet by Brett Dean, Principal viola, Berlin Philharmonic

Good evening to our ***OCTAGON 2005*** audience! You may find this a rather unusual opening for a programme which ends with the monumental Schubert Octet, so a word of explanation is in order. This charming transcription of the very familiar "Fledermaus" Overture was made by the well-known Australian composer-arranger-violist, Brett Dean, while he was living in Berlin and playing Principal viola in the great Berlin Philharmonic. He made the arrangement for the Berlin Philharmonic Octet of which he was a member, and originally they planned to use it as an encore on their Schubert Octet programme. However, they arrived at precisely the same conclusion as we did with ***OCTAGON***. After the great Octet - possibly Schubert's chamber music masterpiece - it is simply not possible to add an encore. So, like our Berlin colleagues before us, we have decided to place our encore at the opening of our programme. We take pleasure in presenting you with this delicious touch of late 19th century Vienna.

***Serenata in vano* (1914)**
Carl August Nielsen (1865-1931)
The *Serenata in vano* ("Serenade In Vain") was written in 1917 and is generally thought to have been a passionate anti-war statement by the composer. Utilizing mock marches, and poignant lyrical interludes, it is scored for a strange combination of instruments, all dark hued, and generally tending towards the musical lower depths - clarinet, horn, bassoon, cello and bass. Nielsen had a particular fondness (or was it a love-hate relationship?) for the clarinet, and once wrote of it "it is at once warm-hearted and completely hysterical, gentle as balm and screaming as a streetcar on poorly lubricated rails".

Given this ambivalent view of the instrument, it is not surprising that he wrote the Serenata for a clarinetist who intensified these characteristics in his playing. That player was Aage Oxenvad of the Copenhagen Wind Quintet. A contemporary critic wrote of Oxevad: "He has made a pact with the Trolls and the Giants. He has a TEMPER; a primitive force, harsh and clumsy, with a smattering of blue-eyed Danish amenity."

The seldom played Serenata is a short (8 minute) work which exploits all of the special characteristics of each of the instruments.

Nielsen, who was born on the island of Fyn between Jutland and Sjaeland, learned to play violin and trumpet from his father who was an excellent fiddler and cornet player - and also a

house painter. Even before attending the Royal Conservatory in Copenhagen he taught himself piano and formed a string quartet to learn the great classical repertoire. After a stint in the Royal Theatre Orchestra, he was appointed conductor of the Royal Opera and then, when he determined to concentrate more on composition, he taught at the Conservatory, becoming its director a few months before his death in 1931.

***Concerto for Eight* (2003)**
Malcolm Forsyth (b. 1936)
Malcolm Forsthy's *Concerto for Eight* was commissioned by OCTAGON 2003 and premiered in the year of its composition at Rideau Hall before invited guests of Her Excellency, Adrianne Clarkson, Governor General of Canada and his Excellency John Ralston Saul. Immediately afterwards it was broadcast on the "On Stage" series in a national broadcast for the CBC at the Glenn Gould Studio in Toronto.

Until the year 2003, OCTAGON's programmes had been built around two great works for this enlarged chamber ensemble of strings and winds - the Beethoven Septet, Opus 20, and the Schubert *Octet*, Opus 166. There is no question that together, they create a magnificent programme.

But in common with similar national ensembles in other countries around the world, we were constantly looking for new repertoire. It was clear that if we were to continue touring, broadcasting and recording, we would require a work of substance by a major Canadian composer which could stand in the peerless company of Beethoven and Schubert and which we could tour for many seasons to come. Most of all, we needed a work from our own times that would truly reflect our shared belief that Chamber Music is alive and well in Canada.

That was when Malcolm Forsyth came to the rescue!

It has been said that Chamber Music is a "conversation among equals" and with that in mind we conceived the idea of a Concerto for eight. In this new piece, possibly for the first time in musical history - both literally and figuratively - nobody has to play second fiddle! Instead, there are two first violins, and their role in the Concerto is a splendid duo in which they display their virtuosity and their equality.

All the rest of us have our moments of glory, too - it is truly a "concerto for eight"— a series of variations in which, one by one, we strut our moment on the stage. In New Orleans Jazz at the start of the 20th century, the soloists each stood to display their virtuosity....it was known as a "ride". We invite you along for a series of "rides". We may not stand, and we aren't exactly improvising, but Malcolm Forsyth has given us a wonderful sense of freedom which carries with it some of the characteristics of those memorable moments from the world of jazz.

Malcolm Forsyth's *Concert for Eight* is no ordinary piece! With this one work, Professor Forsyth has helped solve our repertoire problem and also - in giving us a true concerto of equals - he had performed an act of healing therapy for second violinists around the world!

Octet in F Major, Opus 166
Franz Schubert (1797-1828)
Adagio, allegro - Andante un poco mosso - Scherzo - Theme and Variations - Minuet - Andante Molto, Allegro

Schubert's magnificent (and slightly mysterious) *Octet, Opus 166* has often been referred to as "a missing Schubert Symphony." Quite certainly, the addition of the double bass to the traditional string quartet creates an orchestral string sound. The three wind soloists, each selected for their sonority and lyricism, give parts of the Octet a sense of concerto, with required virtuosity as well as the associated instrumental prominence. None the less, the great Austrian musicologist Alfred Einstein (cousin of the eminent scientist, Albert) says of the work "In spite of the double-bass, the Octet is, in fact, the purest and most delicate chamber music, which never oversteps its limits." So which is it?

Today's audiences may choose equally to view the work as an expanded string quartet or a scaled-down symphony, both opulently clothed in the garb of the multi-movement Divertimento. Given this constant and ever apparent dichotomy, the work seems to hover somewhere between the two forms, conjuring up at one moment an intensity that stems from the heart of the string quartet, at another a "Romantic" version of the old Cassation, coupled - as Einstein suggests - with the traditional mixture of martial and pastoral.

Schubert wrote the *Octet* in February 1824 on a commission by Count Ferdinand Troyer, who stipulated that the new work should be exactly like Beethoven's Septet, which preceded it by nearly 20 years. Its similarity to the Beethoven extends beyond the choice of instruments (it is identical there, except for the addition of an invaluable second violin part) to a parallel structure of movements. We need not be surprised when we note that Schubert, in obliging obedience to his patron, follows the same pattern!

The *Octet* is a relatively long work - nearly 55 minutes - but few major compositions so eloquently reflect what critics of the time referred to as "Schubert's heavenly length!"

Program Notes by George Zukerman

Some special notes about the Schubert Octet

String Quartet players lead a charmed musical life with a plethora of such glorious repertoire that it is inevitably hard for them to say that one great work stands out above any other. Wind soloists, on the other hand, find chamber music opportunities far less frequent. The Schubert Octet, therefore, has special meaning for these players, and Messrs Campbell and Zukerman have each contributed a few lines about their beloved Opus 166.

Jim Campbell writes:

The Schubert Octet is a dream come true for any clarinet player who values the lyrical quality of the instrument. The opening of the second movement is one of the greatest melodies ever given to the clarinet.

George Zukerman observes:

The Octet provides a glimmer of what Schubert might have been able to offer the bassoon had he ever written more extensively for it. In the first movement, the instrument is allowed spectacular leaps and harmonic replies to the horn. In the slow movement there are glorious passages where the bassoon achieves the limpidity of the dolce clarinet. High point is in the Minuet movement, where the gentle ländler scored for violin and bassoon in octaves is reminiscent of similar scoring in the Fifth Symphony.

OCTAGON 2005

A remarkable recipe for unusual chamber music.
Take
6 international recording star
add
5 winners of Juno recording awards
add
1 leader of Canada's newest award winning string quartet
and
2 principal players of leading Canadian Orchestras
and stir gently with
3 holders of the Order of Canada
Rehearse at a high temperature for sufficient time to bring to a musical boil..
= 1 Canadian ensemble of extraordinary unanimity and unequalled excellence.
Serves thousands.

The instruments of *OCTAGON 2005*

Andrew Dawes plays on a J.B. Guadagnini made in 1770 in Parma, Italy

Patricia Shih plays on a Nicolo Gagliano made in 1761 in Naples, Italy

Rivka Golani plays on a modern viola made by the American-Hungarian master craftsman, Otto Erdesz

Antonio Lysy plays a Carlo Tononi instrument made in Venice, in about 1727

Wilmer Fawcett plays on a bass made by J.B. Vuillaume in Paris in 1844

James Campbell plays Selmer clarinets

Ken MacDonald plays on a Triple horn, handbuilt in 1996 by Englebert Schmidt in Tiefenried, Germany

George Zukerman plays a Heckel bassoon, #9174, hand crafted in 1950 from Black Forest Maple wood

OCTAGON 2005 features some of Canada's most widely recorded instrumental soloists in a programme built around the rarely heard *Octet* by Franz Schubert and the newly commissioned *Concerto for Eight* by Canadian composer, Malcolm Forsyth.

The ensemble was first formed in 1999, and has since then undertaken five national tours with concert appearances in such major venues as The Glenn Gould Studio in Toronto, the Chan Centre in Vancouver and Edmonton's Convocation Hall, The Eckhartd-Gramaté Hall at the University of Winnipeg, and in March 2003 a special invitation concert for Her Excellency the Governor General, at Rideau Hall.

Andrew Dawes, O.C. is one of Canada's most distinguished violinists, acclaimed around the world as recitalist, chamber musician and soloist. A founding member of the world-renowned Orford String Quartet, he also served as Principal violinist of the celebrated Tokyo String Quartet.

Patricia Shih is first violinist of the Borealis String Quartet which was recently elevated to national fame as BC finalists in the cross-country CBC *Great Canadian Music Dream* contest.

Rivka Golani, for whom more than 200 works including 30 concertos have been written, is recognized as one of the great violists and musicians of modern times.

Antonio Lysy is recognized universally as an international "super-star" of the 'cello, appearing with major orchestras and ensembles in many of the world's great concerts halls.

Bassist **Wilmer Fawcett** appears frequently as guest soloist with touring chamber ensembles. He is also a founding member of Canada's unique salon ensemble, *Viveza*.

Widely recorded, internationally renowned, clarinetist **James Campbell, O.C.** is among Canada's most honoured and distinguished soloists. He also celebrates 15 years as artistic director of "The Festival on the Sound". His "Stolen Gems" album on Marquis Classics won a 1986 JUNO award.

Kenneth MacDonald is currently Principal horn of the Winnipeg Symphony Orchestra. Prior to his move to the West he was Principal player of Symphony Nova Scotia and the Hamilton Philharmonic and he has also frequently played for the Canadian Opera Company and the Vancouver Opera Orchestra.

In four decades of active international touring, **George Zukerman, O.C., O.B.C.,** has been credited with elevating the bassoon from the back ranks of the Symphony Orchestra to an honoured role as soloist.

Nicholas Arthur Kilburn
Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly N.A.K. Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of **Octagon 2005** here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2004: Nathan Berg, baritone

FACULTY OF

ARTS

UNIVERSITY OF
ALBERTA

In Recital

Tanis Taylor, soprano

Candidate for the Master of Music degree in Applied Music (Voice)

assisted by

Roger Admiral, piano

Saturday, March 12, 2005 at 8:00 pm

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Let The Bright Seraphim (From *Samson*, 1741) — George Friedrich Handel (1685-1759)

With guest **Jeremy Maitland, trumpet**

Jauchzet Gott in allen Landen, BWV 51 (1730) — John Sebastian Bach (1685-1750)

With guests **Jeremy Maitland, trumpet** **Andrea Kipp, viola**
Sarah Wong and **Quinn Grundy, violin** **Katie Pollock, cello**

L'exile (c.1830-1835)
La Danza (c.1830-1835) — Gioacchino Rossini (1792-1868)

Air Chansons (1927-1928) — Francis Poulenc (1899-1963)
I. Air Romantique
II. Air Champetre
III. Air Grave
IV. Air Vif

Una voce poco fa *(*From *The Barber of Seville,* 1816) — Gioacchino Rossini (1792-1868)

Intermission

Nacht (1885)
Schlagende Herzen (1895)
Allerseelen (1885)
Cäcilie (1884) — Richard Strauss (1864-1949)

Six Elizabethan Songs (1958) — Dominick Argento (b. 1927)
1. Spring
2. Sleep
3. Winter
4. Dirge
5. Diaphenia
6. Hymn

Glitter and Be Gay (From *Candide*, 1956) — Leonard Bernstein (1918-1990)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Tanis.

Ms Tanis is a recipient of a Beryl Barns Memorial Award (Graduate) and a Leeder Memorial Scholarship.

A reception to follow in the Arts Lounge.

Jauchzet Gott in allen Landen (Praise ye God in ev'ry nation)
Praise ye God in ev'ry nation! All that heaven
and the world
Of created order hold must be now his fame exalting,
And we would to this our God likewise now
present an off'ring
For that he midst cross and woe always hath stood
close beside us.

L'esule (The exile)
Here the sky is always smiling, here the branches
are always green,
Here the water of the stream flows gently at my feet:
But this land is not my homeland
Here the sun is always reflected in the blue waves
Lilies and violets bloom around me; but this land is not
my homeland.
The maidens are as pretty as the fresh roses with which
love dresses their hair,
in token of fidelity; but this land is not my homeland.
In the lands of Italy, one city is queen, the Ligurian sea
Ever kisses its feet; can you see it? It is my homeland, it
is my homeland.

La danza (The Dance)
Now the moon is above the sea, mamma mia,
how we'll leap!
The time is perfect for dancing, all those in love
will be there.
Now the moon is above the sea, mamma mia,
how we'll leap.
Quickly dance in a ring, my ladies, come here;
every one shall have a handsome, lively lad.
As long as a star is twinkling in the sky and the moon
is shining brightly,
The most handsome man and most beautiful girl will
dance all night.
Mamma mia, mamma mia, now the moon
is above the sea,
mamma mia, mamma mia mamma mia, how we'll leap.
Twang, twang, mamma mia, how we'll leap.

Air Romantique (Romantic Song)
The countryside I wandered, tho' storm and
wind defied me.
The clouds hung low above, in morning light so wan;
A raven black as night, took wing as tho' to guide me,
And thro' the pools of driven rain I stumbled on.
The distant lightening played and flashed in splendor
fleeting,

Air Romantique (Romantic Song), cont'd
Bitter the wind that blew, to cry of sorrow stirred;
Yet was my heart, for some vague terror loudly beating,
And stronger than the storm, which passed
as tho' unheard.
Autumn, with jealous hand, her part in nature playing,
Gather'd the golden leaves from ash and maple tree;
Yet still the bird, a loft, no weariness betraying,
Forever onward flew, and gave no thought to me.

Air Champetre (A Country Song)
Lake so silent, Alas! I ever must remember how one, to
thee by friendship led,
I gazed, into thy features so fair, radiant goddess,
Half lost in the sedge, and the moss by the shore.
If it only had lived, the friendship I am grieving, Oh
nymph, to follow thee enslaved,
Mingle but for a while, With winds that round thee play,
and reply to thy hidden waves!

Air Grave (Song of Grief)
Oh! Depart from my mind, all angry thoughts of pain!
Oh! Remorse, oh! Disgrace! Cruel memries of old
that beat about my brain,
As in death-like embrace,
Moss cover'd, winding paths and fountains lightly
flowing,
Mild song of birds and the wind, dim shadows now
growing of beast in forest wild,
Oh creatures, great and small, oh, joy of living,
spurn and reject me not, oh Nature, gladness giving,
but hear me when I cry!
Oh! Depart from my soul, remorse, disgrace!

Air Vif (Brisk Song)
See the orchard is white, the countryside rejoices,
Meadow and field and grove are breaking
into bloom, alas!
hark to the voices of winds that sigh above.
But thou, ocean serene never a moment shaken
tho' the storms rage around,
Peerless, and greater still if once thy sorrow waken,
now in dreams thou art bound.

Una voce poco fa (A voice a little while ago)
A voice, a little while ago echoed here in my heart;
My heart is wounded now, and it was Lindoro
who covered it with wounds.
Yes, Lindoro will be mine – I've sworn it, I shall win.
My guardian will object. I, quick-witted, will be sharp;
In the end he will acquiesce, and I will be content.
I am submissive, I'm respectful, I'm obedient,
sweet, affectionate.
I allow myself to be governed; I let myself be guided.
But if they touch me where my sensitive spot is,
I will be a viper,
And I'll cause a hundred tricks to be played before
giving in.

Nacht (Night)
Out of the forest comes the night, Quietly she moves in from behind the trees;
She oversees all around her, Beware now!
All the lights of the world, All the flowers, all the colors, she extinguishes;
She steals the sheaves from the fields; She takes everything that is lovely,
Steals the silver from the streams, From the copper dome of the cathedral
She takes away its gold. The spray of flowers stands plundered,
Draw closer, soul to soul; Oh, I am afraid the night will steal you, too, from me.

Schlagende Herzen (Throbbing Hearts)
A youth was going through meadows and fields, Kling klang, his heart did beat;
On his finger shone a golden ring, Kling klang, his heart did beat;
Oh, meadows, oh fields, how beautiful you are! Oh hills, oh, forests, how beautiful!
How good and beautiful are you, Golden sun in the skies you appear
Kling klang, kling klang, his heart did beat.
The youth hurried with lively step, Kling klang, his heart did beat.
He took with him many a laughing flower, Kling klang, his heart did beat.
Over the meadows and fields blows the wind of Spring,
Over hills and forests blows the wind of Spring,
Deep in my heart blows the wind of Spring,
That drives me toward you, gently, softly. Kling klang, his heart did beat
Midst meadows and fields a maiden stood, Kling klang, her heart did beat;

Schlagende Herzen (Throbbing Hearts), cont'd
She shielded her eyes with her hand, to look afar, Kling klang, her heart did beat.
Over meadows and fields, over hills and forests, To me, to me, he is hastening,
Oh, if he only were already with me! Kling klang, kling klang, her heart did beat.

Allerseelen (All Souls' Day)
Place on the table the fragran mignonettes, Bring here the last of red asters,
And let us speak again of love, As long ago in May.
Give me the hand that I may secretly clasp it,
And if it is observed by others, I will not mind;
Give me one of your sweet glances, As long ago in May.
Today each grave is flowering and fragrant, Once a year is All Souls' Day,
Come to my heart that I again may have you, As long ago in May.

Cacilie (Cecily)
If you but knew what it is to dream Of burning kisses, of wandering,
Of reposing with the loved one,
Of gazing into each other's eyes, and caressing, and murmuring,
If you but knew it, you would let your heart consent!
If you but knew what it is to be afraid Through the lonely nights, assailed by storms,
When the strife-weary soul is not soothed by gentle words,
If you but knew it, you would come to me.
If you but knew what it is to live Enveloped in the immense breath of divinity,
To soar upwards, raised and carried to sublime heights,
If you but knew this, you would live with me.

faculty & friends

FLUX

(Edmonton Improvisational Quintet

Lane Arndt, guitar/electronics

Gord Graber, percussion

Bill Richards, piano

William Street, saxophone

Russell Whitehead, trumpet

Sunday, March 13, 2005 at 8:00 pm

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

flux

Collective Improvisation, Real-Time Creation

Flux was formed in 1998 for the purpose of creating new music in real time. Flux is about listening, imagining, communicating, exploring and playing. Flux is a game where the rules and the modes of play are constantly changing.

SET I

Hommage aux Miracles de Deux Minutes
(tribute to the Two-Minute Miracles) - FLUX

FLUX- an extended group improvisation

Intermission

SET II

Strange Attractors (2005) — William H Richards (b. 1956)

An ardent pursuit of music beginning at age 13 led multi-instrumentalist/-composer/improviser **Lane Arndt** through the usual self-indulgent-guitarist's development into the post-secondary academic process. Emerging after seven years with a head full of ideas/ideals, a nearly-complete Masters degree in music theory from the University of Western Ontario as well as an undergraduate degree in Jazz studies from St. Francis Xavier University, the last seven years of gestation, assimilation and voracious creative output have formed the heart of Mr Arndt's musical focus. As an everyday composer, player, teacher and producer, Lane Arndt's commitment to the art, style and practice of music is singularly determined. Ranging from experimental sound design to jazz-/free-improvisational styles to pop/contemporary/indie/roots song writing, recording and production projects, there is a unique vision of musical development which unites the disparate genres of his interest. Lane Arndt is above all else committed to making music that stirs the imagination, the soul, the intellect and especially the heart.

Gordon Graber graduated as a Performance Major from the MacEwan Music Program and has been playing and teaching in Edmonton ever since. In addition to his performance schedule, he is an instructor in the MacEwan Arts Outreach program. As a professional musician, he has worked in a variety of musical settings including everything from live jazz engagements to pop recording sessions.

It has been his privilege to make music with many notable musicians, and he is very pleased and appreciative to be a part of this dynamic ensemble.

Bill Richards is a jazz pianist, composer, and music educator. His compositional style is eclectic, embracing modernist and traditionalist elements in his compositions. He has created numerous works for chamber ensembles and soloists including compositions for 'cello, double bass, piano, string trio, string quartet, woodwind quartet, woodwind quintet, and chamber orchestra. As well, he has arranged pieces for symphony orchestra, composed numerous works for jazz groups (trios, quartets, and quintets), and composed and arranged music for video and television.

Bill has performed at the Edmonton Jazz City Festival, the Saskatchewan Jazz Festival (Saskatoon), the Forest City Jazz Festival and the October Jazz Festival (London Ontario), and the Rocky Mountain Festival (Banff). He has been featured on CBC Radio, including a recent recording with Vancouver vocalist Karin Plato and Saskatoon guitarist Lee Kozak. In London Ontario, he was a member of the Rob Stone Quintet and Eric Stach's Free Music Unit. Bill continues to perform as a soloist and ensemble musician in Western Canada, and makes appearances at the Bassment in Saskatoon, Beat Niq in Calgary, and the Yardbird in Edmonton. He regularly performs and records with Saskatoon jazz guitarist-composer Lee Kozak and Calgary jazz trumpeter-composer Johnny Summers, and co-leads the Edmonton-based free-music collective Flux.

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded héliosaxo, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The Quatuor International de Saxophones will tour Belgium in April 2005. Street rehearses regularly and performs (infrequently) with FLUX.

Russell Whitehead holds a Masters degree in Performance from the University of Michigan and from 1986 - 1991 was Principal Trumpet with the Saskatoon Symphony and a sessional lecturer at the University of Saskatchewan. Russell has been a featured soloist with: the Saskatoon and Red Deer Symphonies, the Edmonton Cantando Band Festival (2000-2003), the Edmonton Wind Sinfonia, Alberta Baroque Ensemble (2001 and 2003) and recorded solo and chamber concerts for CBC radio. Presently, he is acting principal trumpet of the Edmonton Symphony Orchestra, plays with Flux and the Capital Brass, and teaches at the University of Alberta, King's College University and through his home. He will release his first CD entitled, Prairie Scene, in the fall of 2005.

Department of Music
University of Alberta

Studio 27

Horn Ensemble

Gerald Onciul, Director

Monday, March 14, 2005
at 8:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

Prelude & Fugue in A Minor — Johann Sebastian Bach (1685-1750)
(For eight horns)

Hansel & Gretel — Engelbert Humperdinck (1854-1921)
Prelude & Choral (Eight horns)

Trio, KV549 — Wolfgang Amadeus Mozart (1756-1791)
1. Poco Allegro
Olwyn Supeene, Jenny Reimer and **Brenda Vanneste, natural horns**

Petite Suite — Henri Tomasi (1901-1971)
1. Invocation Inca
2. Berceuse Cyrneenne
3. Ronde Nicoise

Dubrena Myroon, Lee Solotki and **Lorraine Howard, horns**
Devin Cook, tuba

From *Six Quartets* — Nicolas Tscherepnine (1873-1945)
1. Nocturne
2. Choeur Danse
3. Ancienne Chanson Allemande
4. La Chasse

Brenda Vanneste, Kathryn Magnan, Jenny Reimer,
and **Olwyn Supeene, horns**

Intermission - 10 minutes

Allegro Moderato from Water Music — George Frederick Handel (1685-1759)
(Six horns)

Brenda Vanneste, Kathryn Magnan, Jenny Reimer, Olwyn Supeene,
Lee Solotki, and **Lorraine Howard, horns**

Konzertstuck for Four horns and Orchestra — Robert Schumann (1810-1856)
1. Lebhaft
2. Romanze
3. Sehr lebhaft

Gerald Onciul, Dubrena Myroon, Marino Coco,
and **Olwyn Supeene, horns**
Eleni Pappa, piano

Upcoming Events

March

17 Thursday, 8:00 pm
World Music
Distinguished Visiting Professor
Shaykh Mohamed el-Helbawy
with **Inshad Ensemble**
Admission: $15/student/senior, $20/adult

18 Friday, 8:00 pm
Music at Convocation Hall
Martin Riseley, violin
Guillaume Tardif, violin
Alycia Au, violin
Aaron Au, viola
Tanya Prochazka, cello
Antonin Dvořák
String Quartet No 12 in F, Op 96 ('The American')
Ludwig van Beethoven
Quartet in C Minor, Op 18, No 4
Arnold Schoenberg
String Trio, Op 45
Admission: $15/student/senior, $20/adult

19 Saturday
6:00 pm Cocktails, 6:30 pm Dinner
The University of Alberta Madrigal Singers Annual Fund Raising Dinner Concert/Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
$100/person ($50 tax receipt)
For more information, call 428-2929

19 Saturday, 7:00 pm
Northern Alberta Honour Band
and the **University of Alberta Symphonic Wind Ensemble**
William H Street, Director
Admission: $10/student/senior, $15/adult

21 Monday, 12:00 noon
Noon Hour Organ Recital
Featuring graduate and undergraduate Student organists of the University of Alberta Department of Music
Free admission

21 Monday, 5:00 pm
Hear's to your Health
Ann Marie Hoover, soprano
Nora Bumanis, harp
Julia Shaw, harp
Patricia Tao, piano
The Spanish Voice
Featuring works by Falla, Granados, Rodrigo, Salzedo, Hasselmans, and Ortiz
Foyer, Bernard Snell Hall
Walter Mackenzie Health Sciences Centre
University Hospital
Free admission
For more information, please call 492-8109

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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Happnin' The U of A Jazz Choir

Liana Bob, Director

Saturday, April 2, 2005 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Happnin' The University of Alberta Jazz Choir

Down South Camp Meetin' — Fletcher Henderson
arr Réjean Marois

Straighten Up And Fly Right — arr Réjean Marois

Sermonette — Julian Adderly
Lyrics by Jon Hendricks — arr by Réjean Marois

Small Ensembles

Autumn Leaves — Johnny Mercer

David Noton, piano
Aleks Argals, bass
Shauna Hosegood, drums
Guest Artist **Marty Majorowicz, trombone**

River — Joni Mitchell

Liz Chapman, pianist
Gail Sidonie Sobat, vocalist

My Funny Valentine — Richard Rodgers
Lyrics by Lorenz Hart

Alto Lo, vocalist

I Could Write a Book — Richard Rodgers and Lorenz Hart

Matthew Lee, vocalist

Somewhere Over the Rainbow / If I Only Had a Brain — Harold Arlen
Lyrics by EY Harburg

Ian Trace and **Shannon MacSween, vocalists**

Happnin' The University of Alberta Jazz Choir

Kristallen Den Fina — Swedish Folk ballad
adapt/arr by Peder Karlsson

Stompin' at the Savoy — Edgar Sampson, Andy Razaf, Benny Goodman, Check Webb, arr by Réjean Marois

Intermission

Small Ensembles

Blue Monk — Thelonius Monk

David Noton, piano
Aleks Argals, bass
Shauna Hosegood, drums

Otoño Porteño — Astor Piazzolla

Gail Sidonie Sobat, vocalist

I Wish You Love — Charles Trenet
English lyrics Albert Beach
French lyrics by Charles Trenet

Caleb Nelson, vocalist/pianist

A Fine Romance — Jerome Kern

Ellison Richmond and **Maria Chen, vocalists**

Stolen Moments — Oliver Nelson

Kim Denis and **Liz Chapman, vocalists**

Happnin' The University of Alberta Jazz Choir

A Nightingale Sang in Berkley Square — Manning Sherwin
Lyrics by Eric Maschwitz — arr Gene Puerling

Alright Ok You Win — Sid Wyche and Mayme Watts
Lyrics by Sid Wyche and Mayme Watts — arr Dave Pierce

Jubilee — Bobby McFerrin
adapt Réjean Marois

Happnin' The U of A Jazz Choir
Liana Bob, Director

Vocalists
Liz Chapman
Shannon MacSween
Kim Denis
Gillian Scarlett
Gail Sidonie Sobat
Maria Chen
Ian Trace
Matthew Lee
Caleb Nelson
Alto Lo
Ellison Richmond
Billy Wunarto

Rhythm Section
David Noton, piano
Aleks Argals, bass
Shauna Hosegood,
drums

Acknowledgments
Happnin' would like to thank Dr Leonard Ratzlaff and the Music Department, Russ Baker, our sound engineer, Réjean Marois and Dave Pierce, the arrangers, our faithful donors, and all of the musicians for their hard work throughout the year.

In Recital

Trevor Sanders, guitar

Candidate for the Master of Music degree in Applied Music

Wednesday, April 6, 2005 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sir John Smith his Almaine (date unknown, published 1610) — John Dowland
Fantasia — (1563-1626)

Cello Suite No. 1, BWV 1007 (1720) — Johann Sebastian Bach
Prelude — (1685-1750)
Allemande — arr Trevor Sanders
Courante
Sarabande
Minuet I
Minuet II
Gigue

La Source du Lyson, Op. 47 (c.1878) — Napoleon Coste
(1806-1883)

Two Pieces (1882) — Astor Piazzolla
Milonga del Angel — (1921-92)
La Muerte del Angel — arr Baltazar Benítez

Intermission

El Decameron Negro (1881) — Leo Brouwer
La Arpa del Guerrero — (b.1939)
La Huida de los Amantes por el Valle de los Ecos
Ballada de la Doncella Enamorada

Concierto de Aranjuez (1939) — Joaquin Rodrigo
Allegro con spirito — (1901-1999)
Adagio
Allegro gentile

Roger Admiral, piano

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Sanders.

Mr Sanders is a recipient of a Beryl Barns Memorial Award (Graduate) and an Alberta Baroque Music Society Scholarship in Music.

Reception to follow

Program Notes

The program begins with two pieces by the great Renaissance composer and lutenist, John Dowland. The source for these works is Robert Dowland's (his son) lute method entitled *A Varietie of Lute Lessons* (1610)[1], and is arranged from the lute tablature found within (tablature being a method of notating lute music using letters instead of notes). *Sir John Smith his Almaine* (or Allemande) is a regal, moderately paced dance of German origins, and the *Fantasia* is a free-form work.

The First Cello Suite (BWV 1007) is a collection of stylized dances composed during J.S. Bach's service as *Capellmeister* for the court of Prince Leopold on Anhalt-Cöthen (a period noted for the production of numerous secular instrumental works). It begins with an improvisatory *Prelude*; followed by an *Allemande*; a humorous *Courante* (a dance in three); a dignified *Sarabande* (a slow dance in three with emphasis on the second beat); two *Minuets* (the second more somber than the first); and finally a lively *Gigue* in 6/8 time. Though often transcribed for guitar, I believe that this is the first instance done so at sounding pitch (they are usually transposed to different keys more "suited" for the guitar).

Napoleon Coste was a pupil of the great classical-era guitarist and pedagogue, Fernando Sor. *La Source du Lyson* is a programmatic piece inspired by the river Lyson whose source is near the French village of *Nans-sous-Ste. Anne*. It begins with a flowing *Allegro*, followed by a slow pastoral idyll, finishing with a lengthy *Rondeau Villageois* (depicting a village celebration).[2]

The two pieces that end the first half are arrangements of works by Astor Piazzolla, an Argentinean composer associated primarily with the *tango*. Both are typical to this dance in their combination of passion and tragedy, yet whereas the *Milonga* achieves this character through sensuousness and sadness, *La Muerte del Angel* does so though turbulence and bluster.

El Decameron Negro (or "The Black Decameron") by the Cuban composer, Leo Brouwer, is another programmatic piece inspired by a collection of African folk tales, passed down in an oral tradition. Translated, they are *The Harp of the Warrior*, *The Lovers' Flight through the Valley of Echoes*, and *Ballad of the Damsel in Love*.[3]

The final is Joaquin Rodrigo's *Concierto de Aranjuez*, a work inspired by the royal palace and grounds of Aranjuez (located between Madrid and Toledo in Spain). It begins with a lively first movement, followed by a haunting *adagio* (inspired by Rodrigo's honeymoon walks through the gardens of Aranjuez) and festive movement based on a folk-like melody. This is one of the most recognizable works for the guitar. Roger Admiral will perform the orchestral reduction.[4]

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[1] Robert Dowland, *A Varietie of Lute Lessons, facsimile ed.* (London: Schott and Co. Ltd., 1958)

[2] Napoleon Coste, *The Collected Guitar Works v5: Published Solo Works Opus Nos. 42-49*. Edited by Simon Wynberg (Heidelberg, Germany: Chanterelle Verlag, 1981), p. viii.

[3] Leo Brouwer, *The Black Decameron*, performed by John Williams and the London Sinfonietta, conducted by Steven Mercurio (Sony Music Entertainment Inc., 1997), p. 7-8.

[4] Joaquin Rodrigo, *Concierto de Aranjuez*, performed by Pepe Romero and the Academy of St. Martin in the Fields, conducted by Sir Neville Marriner (Philips Classics Productions, 1994), p. 6,

Upcoming Events

April

8 Friday, 8:00 pm
The University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Featuring Vaughan Williams *Mass in G Minor;* Britten *Flower Songs;* Chatman *Elizabethan Spring;* Tippett *Dance, Clarion Air*
Admission: $10/student/senior, $15/adult

9 Saturday, 8:00 pm
Music at Convocation Hall
Patricia Tao and **Jacques Després, two pianos, four hands**
Wolfgang Amadeus Mozart *Sonata for Two Pianos in D Major, K 448*
Paul Dukas *The Sorceror's Apprentice*
Frederic Rzewski *Winnsboro Cotton Mill Blues*
Johannes Brahms *Sonata for Two Pianos in F Minor, Op 34bis*
Admission: $15/student/senior, $20/adult

10 Sunday, 3:00 pm
The University of Alberta
Concert Band
Wendy Grasdahl, Director
Featuring works by Robert Russell Bennett, Edward Elgar, Gordon Jacob, Norman Dello Joio, and Camille Saint-Saëns
Admission: $10/student/senior, $15/adult

10 Sunday, 3:00 pm
Master of Music Recital
Rob Curtis, choral conducting
Featuring works by Purcell, Aguiar, Stanford, Janequin, de Lassus, Brahms, Somers, Henderson, and Debussy
St Timothy's Anglican Church
Free admission

10 Sunday, 8:00 pm
The University of Alberta
Symphony Orchestra
Tanya Prochazka, Conductor
Schumann *Konzertstück , Op 86*
for Four Solo Horns and Orchestra
Shostakovich *Cello Concert No. 1*
Soloist **Anthony Bacon**,
Winner, USO Concerto Competition
Moussorgsky
Pictures at an Exhibition
Admission: $10/student/senior, $15/adult

11 Monday, 12:00 noon
Noon Hour Organ Recital
featuring graduate and undergraduate students of the University of Alberta Department of Music
Free admission

11 Monday, 8:00 pm
Master of Music Recital
Ruston Vuori, piano
Free admission

15 Friday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Monday, 8:00 pm
Composers Concert
Featuring recent works of
U of A Student Composers
Studio 27, Fine Arts Building
Free admission

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
Free admission

department of Music

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The University of Alberta Graduate Recital Choir

Rob Curtis, Conductor

Candidate for the Master of Music degree
in Choral Conducting

Program

Sunday,
April 10, 2005
at 3:00 pm

St Timothy's Anglican Church
8420 145 Street
Edmonton, Alberta

DEPARTMENT OF
MUSIC

Program

O Sing Unto the Lord A New Song (1688) — Henry Purcell (1659-1695)

Jessica Heine, soprano
Kathleen Skinner, alto
Jamie Burns, tenor
James Gifford, bass
with
Elizabeth McHan, violin
Ryan Herbold, violin
Charlene Vandenborn, viola
Martin Kloppers, cello
Kevin Dill, organ

God the Master of This Scene (1962) — Harry Somers (1925-1999)

In Memoriam, Elmer Iseler (2001) — Ruth Watson Henderson (b. 1932)
Prelude
Fugue - Kyrie

Salmo 150 (1993) — Ernani Aguiar (b. 1949)

Intermission

Toutes les nuictz (1547) — Clément Janequin (c1485- after 1558)

La nuict froide et sombre (1576) — Roland de Lassus (1532?-1594)

Trois chansons de Charles d'Orléans (1908) — Claude Debussy (1862-1918)

1. Dieu! qu'il la fait bon regarder
3. Yver, vous n'estes qu'un villain;

Connie McLaws, soprano
Jenica Hagan, alto
Curtis Dueck, tenor
Jamie Burns, bass

Lieder und Romanzen, Op. 93a (1883) — Johannes Brahms (1833-1897)

1. Der bucklichte Fiedler
2. Das Mädchen

Kimberley Denis, soprano

3. O süßer Mai
4. Fahr wohl
6. Beherzigung

Quick! We Have But a Second (1922) — Charles Villiers Stanford (1852-1924)

In loving memory of Sam Thuell

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Curtis.

Mr Curtis is a recipient of a Beryl Barns Graduate Scholarship in Music, a Charles Gale Memorial Scholarship and a Swiss Men's Choir Bursary in Choral Conducting.

Reception to follow.

Texts and Translations

O Sing Unto the Lord A New Song
O sing unto the Lord a new song, alleluja.
Sing unto the Lord all the whole earth, alleluja.
Sing unto the Lord and praise his Name:
be telling of his salvation from day to day.

Declare his honour unto the heathen,
and his wonders unto all people.

Glory and worship are before him,
power and honour are in his sanctuary.

The Lord is great, and cannot worthily be praised:
he is more to be feared than all gods.
As for all the gods of the heathen, they are but idols:
but it is the Lord that made the heavens.

O worship the Lord in the beauty of holiness:
Let the whole earth stand in awe of him.

Tell it out among the heathen that the Lord is King;
and that it is he who hath made the round world so fast
that it cannot be moved;
And how that he shall judge the people righteously.

Alleluja. Amen.

(Psalm 96)

God the Master of This Scene
God the master of this scene.
Choose us now the part we act;
Move by Thy strength; inform the event.
Supply us with the light we lack.

God the master of this scene.
To mortal love thy blessing give;
Surround in peace and joy our deed,
Oh God. God the master of this scene.
Love, joy, God.

(text: adapted from Jeremy Taylor by Bruce Attridge)

In Memoriam, Elmer Iseler

Christe eleison.
Kyrie eleison.

Christ, have mercy.
Lord, have mercy.

Salmo 150

Laudate Dominum in sanctis ejus:
Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus:
Laudate eum secundum multitudinis magnitudinis ejus.
Laudate eum in sono tubae:
Laudate eum in psalterio et cithara.
Laudate eum in tympano et choro:
Laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus:
Laudate eum in cymbalis jubilationis:
omnis spiritus laudet Dominum.

Praise God in his sanctuary;
Praise him in his mighty firmament!
Praise him for his mighty deeds;
Praise him according to his surpassing greatness!
Praise him with trumpet sound;
Praise him with lute and harp!
Praise him with tambourine and dance;
Praise him with strings and pipe!
Praise him with clanging cymbals;
Praise him with loud clashing cymbals!
Let everything that breathes praise the Lord!

(Psalm 150)

Toutes les nuictz (Every night)

Toutes les nuictz tu m'es presente
Par songe doulx et gratieux,
Mais tous les jours tu m'es absente
Qui m'est regret fort ennuyeux.
Puis donc que la nuict me vault mieulx
Et que je n'ay bien que par songe,
Dormez de jour, ô pauvres yeulx!
Afin que sans cesse je songe.

Every night you are with me
in sweet and gracious dreams,
But every day you are absent
which I regret terribly.
This is why the night is worth more to me,
and since I only find good in dreaming,
Sleep all day, O poor eyes!
So that I might dream without end.

La nuict froide et sombre (The cold, dark night)

La nuict froide et sombre
Couvrant d'obscure ombre
La terre et les cieux,
Aussi doux que miel
Faict couler du ciel
Le sommeil aux yeux.

Puis le jour luisant
Au labeur duisant
Sa lueur expose,
Et d'un tein divers
Ce grand univers
Tapisse et compose.

The cold, dark night,
covering with a deep shadow
the earth and the heavens,
As sweetly as honey
pours from the sky
sleep into the eyes.

Then, the shining day,
as is its custom,
shows forth its brilliance;
And with a multitude of colours
weaves and composes
this great universe.
(Joachim du Bellay)

Trois chansons de Charles d'Orléans (Three Songs of Charles d'Orléans)

1. **Dieu! qu'il la fait bon regarder! (God! but he made her beautiful to behold!)**

Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la loüer.
Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.
Par de ça, ne de là, la mer
Ne scay dame ne damoiselle
Qui sont en tous bien parfais telle.
C'est ung songe que d'i penser:
Dieu! qu'il la fait bon regarder!

God! but he made her beautiful to behold,
So gracious, good, and lovely;
For her great goodnesses,
Everyone is ready to praise her.
Who could ever leave her?
Every day her beauty is renewed.
Neither here, nor there, nor the sea
Knows a lady or a maiden
That is perfect in every way, like she is.
It is a dream even to think of it:
God! but he made her beautiful to behold!

3. **Yver, vous n'estes qu'un villain; (Winter, you are nothing but a scoundrel;)**

Yver, vous n'estes qu'un villain;
Esté est plaisant et gentil
En témoing de may et d'avril
Qui l'accompaignent soir et main.
Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.
Mais vous, Yver, trop estes plein
De nège, vent, pluye et grézil.
On vous deust banir en exil.
Sans point flater je parle plein:
Yver, vous n'estes qu'un villain.

Winter, you are nothing but a scoundrel;
Summer is pleasant and nice,
As witness May and April
Who always accompany it.
Summer clothes fields, woods and flowers
In its green livery
And in many other colours,
By the ordinance of nature.
But you, Winter, are too full
Of snow, wind, rain and hail.
We ought to banish you to exile.
With no further flattery, I speak plainly:
Winter, you are nothing but a scoundrel.

Lieder und Romanzen (Songs and Romances)

1. **Der Bucklichte Fiedler (The Hunchbacked Fiddler)**

Es wohnet ein Fiedler zu Frankfurt am Main,
der kehret von lustiger Zeche heim,
und er trat auf den Markt, was schaut er dort?
Der schönen Frauen schmausten gar viel an dem Ort!

„Du bucklichter Fiedler, nun fiedle uns auf,
wir wollen dir zahlen des Lohnes vollauf!
Einen feinen Tanz behende gegeigt!
Walpurgisnacht wir heuer gefei'rt."

Der Geiger strich einen fröhlichen Tanz,
die Frauen tanzten den Rosenkranz;
und die Erste sprach:
„Mein lieber Sohn, du geigtest so frisch,
hab nun deinen Lohn!."

Sie griff ihm behend unters Wams sofort,
und nahm ihm den Höcker vom Rücken fort:
„So gehe nun hin, mein schlanker Gesell,
dich nimmt nun jedwede Jungfrau zur Stell!"

There once was a fiddler from Frankfurt-am-Main,
who was stumbling home filled with merry drink.
He stepped into the market, and what did he see?
Beautiful women feasting merrily, right there!

"You, hunchbacked fiddler, fiddle for us!
We want to pay you for your trouble!
Play us a fine dance!
We celebrate this year's Walpurgis Night."

The fiddler struck up a joyful dance,
the women danced the Rosenkranz,
and the first one said, "My dear boy,
You play so well – now have your reward!"

She grabbed him under his jerkin right then,
and took away the hump from his back.
"Now go, my slim fellow,
Now any maiden would take you on the spot!"

(Rhenish folksong)

2. **Das Mädchen (The Maiden)**

Stand das Mädchen,
stand am Bergesabhang,
widerschien der Berg von ihrem Antlitz,
und das Mädchen sprach zu ihrem Antlitz,

„Wahrlich, Antlitz, o du meine Sorge,
wenn ich wüßte, du mein weißes Antlitz,
daß dereinst ein Alter dich wird küssen,
ging hinaus ich zu den grünen Bergen,

The maiden stood on the mountain slope,
the mountain reflected her face,
and the maiden said to her face,
"Truly, face, O you my worry!

"If I knew, you my white face,
that an old man would one day kiss you,
I'd go out to the green mountains,
pick all the wormwood in the mountains, press bitter

2. **Das Mädchen (The Maiden)**, cont'd

pflückte allen Wermut in den Bergen,
preßte bittres Wasser aus dem Wermut,
wüsche dich, o Antlitz, mit dem Wasser,
daß du bitter, wenn dich küßt der Alte!

Wüßt ich aber, du mein weißes Antlitz,
daß dereinst ein Junger dich wird küssen,
ging hinaus ich in den grünen Garten,
pflückte alle Rosen in dem Garten,
preßte duftend Wasser aus den Rosen,
wüsche dich, o Antlitz, mit dem Wasser,
daß du duftest, wenn dich küßt der Junge!"

water from the wormwood, wash you,
O face, with the water,
so that you would be bitter,
when you kissed the old man!"

"But if I knew, you my white face, that a young man
would one day kiss you, I'd go out in the green garden,
pick all the roses in the garden,
press fragrant water from the roses,
wash you, O face, with the water,
so that you would be fragrant,
when you kissed the young man!"

(Serbian – German text by Siegfried Kapper)

3. **O süßer Mai (O sweet May)**

O süßer Mai, der Strom ist frei,
ich steh verschlossen, mein Aug verdrossen;
ich seh nicht deine grüne Tracht,
nicht deine buntgeblümte Pracht,
nicht dein Himmelblau, zur Erd ich schau:
O süßer Mai, mich lasse frei,
wie den Gesang an den dunkeln Hecken entlang.

O sweet May, the stream is free,
I stand closed up, my eyes complaining;
I do not see your green clothing,
nor your meadows flowering in many colours,
nor your blue sky, I look towards the ground:
O sweet May, let me be free,
as song along the dark hedges.

(von Arnim)

4. **Fahr wohl (Fare well)**

Fahr wohl, o Vöglein, das nun wandern soll;
der Sommer fährt von hinnen,
du willst mit ihm entrinnen:
Fahr wohl, fahr wohl!

Fahr wohl, o Blättlein, das nun fallen soll;
dich hat rot angestrahlet
der Herbst im Tod gemalet:
Fahr wohl, fahr wohl!

Fahr wohl, all Liebes, das nun scheiden soll!
Und ob es so geschehe,
daß ich nicht mehr dich sehe:
Fahr wohl, fahr wohl!

Fare well, O little birds that now must depart;
the summer leaves this place,
you must escape with it:
Fare well, fare well!

Fare well, O little leaves that now must fall;
you have been streaked with red
by Autumn as it nears its death:
Fare well, fare well!

Fare well, all loves that now must part!
And if it should happen
that I never see you again:
Fare well, fare well!

(Rückert)

6. **Beherzigung (Fortitude)**

Feiger Gedanken, bängliches Schwanken,
weibisches Zagen, ängstliches Klagen,
wendet kein Elend, macht dich nicht frei.

Allen Gewalten zum Trutz sich erhalten,
nimmer sich beugen, kräftig sich zeigen,
rufet die Armen der Götter herbei!

Cowardly thoughts, anxious trembling,
effeminate hesitation, fearful sounds,
alleviate no misery and do not make you free.

To gather all of your forces for the offensive,
never to bow down, to show yourself to be powerful,
this calls the arms of the gods to your side!

(Goethe)

Quick! We Have But A Second

Quick! we have but a second,
Fill round the cup while you may:
For Time, the churl, hath beckon'd,
And we must away, away!
Grasp the pleasure that's flying
For Oh! not Orpheus' strain
Could keep sweet hours from dying
Or charm them to life again.
Then quick! we have but a second,
Fill round the cup while you may,
For Time, the churl, hath beckon'd,
And we must away, away!

See the glass, how it flushes,
Like some young Hebe's lip,
And half meets thine, and blushes
That thou should'st delay to sip.
Shame, oh shame unto thee
If e'er thou see'st that day
When a cup or lip shall woo thee,
And turn untouch'd away.
Then quick! we have but a second,
Fill round the cup while you may,
For Time, the churl, hath beckon'd,
And we must away, away!

(Thomas Moore)

The University of Alberta
Graduate Recital Choir

Soprano
Jennifer Alexander
Kimberley Denis
Katie Gamble
Jessica Heine
Christina Hof
Jill Hoogewoonink
Connie McLaws

Alto
Alice Boyd
Ruth Brodersen
Sable Chan
Mary Day
Tamara Guillaume
Jenica Hagan
Janice Marple
Kathleen Skinner

Tenor
Jamie Burns
Curtis Dueck
WeiHsi Hu
Doug Laver
William McBeath
Ian Trace

Bass
Kyle Carter
Ian Craig
James Gifford
Jonathan Kilgannon
June-seok Oh

Upcoming Events

April

10 Sunday, 8:00 pm
The University of Alberta Symphony Orchestra
Tanya Prochazka, Conductor
Schumann *Konzertstück , Op 86*
for Four Solo Horns and Orchestra
Shostakovich *Cello Concert No. 1*
Soloist **Anthony Bacon**,
Winner, USO Concerto Competition
Moussorgsky
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featuring graduate and undergraduate students of the University of Alberta Department of Music
Free admission

11 Monday, 8:00 pm
Master of Music Recital
Ruston Vuori, piano
Free admission

15 Friday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Monday, 8:00 pm
Composers Concert
Featuring recent works of
U of A Student Composers
Studio 27, Fine Arts Building
Free admission

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Noon-Hour Organ Recital

with Organists
Meghan Bowen
Kevin Dill
Philip Chow
Troy Lamoureux
Yoon Park

Monday, April 11, 2005 at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata No. 1 in F Minor, Op. 65 (1844) — Felix Mendelssohn (1809-1847)

I Allegro moderato e serioso
II Adagio
III Andante/Recitative
IV Allegro assai vivace

Kevin Dill

Sonata No. 4 in B-Flat Major, Op. 65 (1844) — Felix Mendelssohn

III Allegretto
IV Allegro maestoso e vivace

Yoon Park

Sonata in D Minor, BWV 527 — Johann Sebastian Bach (1685-1750)

I Andante
II Adagio

Troy Lamoureux

Prelude, Fugue and Chaconne in C Major, BuxWV 157 — Dietrich Buxtehude (1667-1707)

Meghan Bowen

Hymne d'Actions de graces "Te Deum" (1935) — Jean Langlais (1907-1991)

Philip Chow

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

April

11 Monday, 8:00 pm
Master of Music Recital
Ruston Vuori, piano
Free admission

15 Friday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Monday, 8:00 pm
Composers Concert
Featuring recent works of
U of A Student Composers
Studio 27, Fine Arts Building
Free admission

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
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department of Music

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In Recital

Ruston Vuori, piano
Candidate for the Master of Music degree in
Applied Music

Monday, April 11, 2005 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Partita No. 2 in C Minor, BWV 826 (1727) — Johann Sebastian Bach (1685-1750)

- Sinfonia
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

Piano Sonata No. 28 in A Major, Op. 101 (1816) — Ludwig van Beethoven (1770-1827)

- Etwas lebhaft, und mit der innigsten Empfindung.
- Lebhaft. Marschmaessig.
- Langsam und sehnsuchtsvoll-Zeitmass des ernsten Stückes.
- Geschwind, doch nicht zu sehr, und mit Entschlossenheit.

Intemission

5 Pieces for Solo Piano, Opus 4 (2004) — Ruston Vuori (b. 1981)

- Prelude - Allegro con moto
- Intermezzo - Andante affabile
- Capriccio - Vivace assai
- Intermezzo - Adagio tranquillo
- Finale - Allegro giocoso

Piano Sonata No. 2 ("Concord, Mass., 1840-1860") (c. 1915) — Charles Ives (1874-1954)

- II. "Hawthorne"
- III. "The Alcotts"

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Vuori.

Mr Vuori is a recipient of a Beryl Barns Memorial Award (Graduate) and a Province of Alberta Graduate Scholarship.

Reception to follow.

Upcoming Events

April
15 Friday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Monday, 8:00 pm
Composers Concert
Featuring recent works of
U of A Student Composers
Studio 27, Fine Arts Building
Free admission

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
Free admission

department of Music

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DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

CONTEMPO
ROGER ADMIRAL, DIRECTOR

Friday, April 15, 2005 at 12:00 noon

Program

The infinity of a remembrance (2005) — Lily Chan

Erika Vogel, soprano
Trevor Sanders, guitar

Fragments (2005) — Jennifer Reimer

Text by Sappho

I. This way, that way: I do not know what to do: I am of two minds
II. I would not think to touch the sky with two arms
III. I took my lyre and said: Come now heavenly tortoise shell: become a speaking instrument
IV. Tell everyone now, today, I shall sing beautifully for my friends's pleasure

Alyssa Miller, oboe
Trevor Sanders, guitar

When Swiftly The Evening Start Arises (2005) — Luke Ertman

Erika Vogel, mezzo-soprano
Erin Sheffer, flute
Trevor Sanders, guitar

Diamonds and Gold (2005) — Luke Ertman

Erika Vogel, mezzo-soprano
Montano Cabezas, piano

Poles (1970) — Karlheinz Stockhausen

Alyssa Miller, oboe
Cassandra Anvik, alto saxophone
Alfredo Mendoza and Roger Admiral, diffusion

temA (1968) (excerpt) — Helmut Lachenmann

Erika Vogel, mezzo-soprano
Erin Scheffer, flute
Anthony Bacon, cello

Honeyrêves (1963) — Bruno Maderna

Aura Giles, flute
Montano Cabezas, piano

Department of Music
University of Alberta

Studio 27

New Works for Solo Trumpet and Solo Violin
by U of A Student Composers in Music 560 and 660

Russell Whitehead, trumpet(s)
Dianne New, violin

Monday, April 18, 2005 at 8:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

The specific program order will be announced at the concert. Individual works will be introduced by the composers.

Dee kheun (for violin)	Christian Bérubé
Get Religion (for trumpet)	Christian Bérubé
Static (for violin)	Alex Eddington
Eight Dudes (for trumpet)	Alex Eddington
Piece for Trumpet in B-flat and Live Electronics	Mark Nerenberg
Resonance (Suite for solo violin)	Mark Nerenberg

Upcoming Events

April

21 April, 7:00 pm
Doctor of Music Lecture Recital
Ayako Tsuruta, piano
Studio 27, Fine Arts Building
Free admission

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
Free admission

May

4 Wednesday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Wednesday, 8:00 pm
Doctor of Music Recital
Rachel Stefan, piano
Free admission

20 Friday, 7:30 pm
Doctor of Music Lecture Recital
Magdalena Adamek, piano
Studio 27, Fine Arts Building
Free admission

department of Music

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Lecture Recital

Ayako Tsuruta, piano
Candidate for the Doctor of Music
in Piano Performance

Art Nouveau Influence on
Ravel's *Gaspard de la Nuit*
and Berg's *Sonata Op. 1*

Thursday, April 21, 2005 at 7:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Introduction

I. What is Art Nouveau?

II. Influence of Art Nouveau in Berg's *Piano Sonata*

III. Performance of Piano Sonata, Op. 1 (1907-1908) — Alban Berg (1885-1935)

IV. Influence of Art Nouveau in Ravel's *Gaspard de la Nuit*

Intermission

Performance

Gaspard de la Nuit (1908) — Maurice Ravel (1875-1937)

I. Ondine
II. Le Gibet
III. Scarbo

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Tsuruta.

Upcoming Events

April

28 Thursday, 6:30 pm
Doctor of Music Lecture Recital
Bianca Baciu, piano
Studio 27, Fine Arts Building
Free admission

May

4 Wednesday, 8:00 pm
Master of Music Recital
Eileen Kim, piano
Free admission

18 Wednesday, 8:00 pm
Doctor of Music Recital
Rachel Stefan, piano
Free admission

20 Friday, 7:30 pm
Doctor of Music Lecture Recital
Magdalena Adamek, piano
Studio 27, Fine Arts Building
Free admission

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building
University of Alberta
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In Recital

Rachel Stefan, piano

Candidate for the Doctor of Music degree
in Piano Performance

Wednesday, May 18, 2005 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonata K.115 – Allegro c.1749 — Domenico Scarlatti
Sonata K.116 – Allegro — (1685-1757)

Sonata No. 1 for Piano, Op. 22 (1952) — Alberto Ginastera (1916-1983)
- Allegro marcato
- Presto misterioso
- Adagio molto appassionato
- Ruvido ed ostinato

From *2de Année Années de Pélerinage*
(Après une Lecture du Dante) — Franz Liszt (1811-1886)
Dante Sonata
(Fantasia quasi Sonata) (1837-1849)

Intermission (5 minutes)

The Rage over a Lost Penny, Op. 129 (1795 - 1798) — Ludwig van Beethoven (1770-1827)

Sonata No. 2 for Piano, Op. 53 (1981) — Alberto Ginastera (1916-1983)
- Allegramente
- Adagio sereno
- Ostinato aymará

Sechs Bagatellen, Op. 126 (1823-1824) — Ludwig van Beethoven
- Andante con moto
- Allegro
- Andante – Cantabile e grazioso
- Presto
- Quasi Allegretto
- Presto- Andante amabile e con moto

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Stefan.

Ms Stefan is a recipient of a U of A PhD Scholarship and a Beryl Barns Memorial Award (Graduate).

Upcoming Event:

Friday, May 20, 2005 at 7:30 pm
Doctor of Music Lecture Recital
Magdalena Adamek, piano
Studio 27, Fine Arts Building
Free admission

department of Music

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University of Alberta
Department of Music

Symphonic Wind Ensemble

William H Street, Director
Po-Yuan Ku
Graduate Student Conductor

October 14, 2005 at 11:30 am

Alberta Band Conference
Performing Arts Centre
Red Deer College

Program to be selected from:

Trauermusik (1844) — Richard Wagner (1813-1883)

Sinfonietta (1961) — Ingolf Dahl (1912-1970)
- Introduction and Rondo
- Pastoral Nocturne
- Dance Variations

Marche Hongroise (Rakoczy) (1846) — Hector Berlioz (1803-1869)

Introduction, Theme and Variations (1809) — Giacchino Rossini (1792-1868)

Soloist: **Dennis Prime, clarinet**

Twelve Seconds to the Moon — Robert W Smith (b. 1958)

The University of Alberta Symphonic Wind Ensemble

A group of 40 of the university most qualified musicians, directed by Professor William H Street, performs the most serious and challenging wind band music available. Essentially one player to a part, the repertoire is largely music originally conceived for wind band. Recognized in national festivals and internationally, the Symphonic Wind Ensemble performs two concerts a year in Convocation Hall and several performances away from the campus and for special events.

William H Street is Professor of Music at the University of Alberta where he directs the Symphonic Wind Ensemble, teaches saxophone and chamber music and is Area Coordinator for Wind and Percussion Instruments.

Dennis Prime, clarinet soloist, is Visiting Professor of Clarinet & Chamber Music at the University of North Florida. He is the Director of Canadian Cantando Festivals, former Dean of the New World School of the Arts (Miami, Florida) and former Director of the Alberta College Conservatory of Music.

Symphonic Wind Ensemble, 2005-2006
William H Street, Director
Po-Yuan Ku, Graduate Student Conductor

Piccolo
Megan Kan
Adam Ferland

Flute I
Aura Giles
Stefanie Wermann

Flute II
Leigh-Anne Rattray
Elizabeth Hawryluk
Megan Kan
Adam Ferland

Oboe I & II
Alyssa Miller
Sherri Cohen-Roy

E-Flat Clarinet
Lyndsey Cohen

Clarinet I
Michelle Davies

Clarinet II
Ashley Callihoo
Tammy Kam
Mien Jou

Clarinet III
Janna Trace
Chelsea Coulter

Alto Clarinet
Ashley Callihoo

Bass Clarinet
Ashley Callihoo
Mien Jou

Bassoon I
Kevin Harris

Bassoon II
Lyndsey Cohen

Alto Saxophone I
Daniel Davis

Alto Saxophone II
Thomas Goulet

Tenor Saxophone
Michael Morimoto

Baritone Saxophone
Po-Yuan Ku

Horn I
Olwyn Supeene

Horn II
Jennifer Reimer
Leif Anderson

Horn III
Kathryn Magnan

Horn IV
Jackie Szaszkiewicz

Cornet I
Ryan Frizzell
Ashley Clelland

Cornet II
Calvin Loewen
Janita Burgess

Cornet
Katherine Janhsen
Sarah Mills
Chelsea Mandrusiak

Trombone I III
Erika Hagen

Trombone II
Todd Carson

Trombone III
Monica Walczak

Euphonium
Amy Beinert

Tuba
Devin Cook

Percussion
Shauna Hosegood
Francis Tenorio
Stephen Stone
Ryan Laslop
Chelsea Mandrusiak

Piano
Francis Tenorio
Megan Kan

Harp
Megan Kan

Upcoming Events

October
17 Monday, 12:00 pm
Noon Hour Organ Recital
featuring **Meghan Bowen, Philip Chow** and **Yoon Park**
Works by Guilain, JS Bach, Elgar, Widor, and Mozart
Free admission

22 Saturday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artists
Turtle Island Quartet - Jazz
Studio 27, Fine Arts Building
General admission: $10.00
Alberta Strings Assoc members: $5.00
For more information, call 492-8112

23 Sunday, 8:00 pm
University Symphony Orchestra
Michael Massey, conductor
Soloist: **Jacques Després, piano**
Egmont Overture: Beethoven
Firebird Suite: Stravinsky
Piano Concerto No 2: Brahms
Admission: $10/student/senior, $15/adult

24 Monday, 8:00 pm
The University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/student/senior, $15/adult

26 Wednesday, 7:00-9:30 pm
Trumpet Masterclass
Visiting Artist **Ole Antonsen**
Fine Arts Building 1-29
General admission: $20
For more information, call 492-0597

27 Thursday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artist
Scott St John, violin/viola
Studio 27, Fine Arts Building
General admission: $10.00
Alberta Strings Assoc members: $5.00
For more information, call 492-8112

28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's 100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67:
Dmitri Shostakovich
Trio in A Minor, Op 50:
Peter IlyitchTchaikovsky
Admission: $15/student/senior, $20/adult

31 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Admission: $10/student/senior, $15/adult

department of Music

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Czech National Day Concert

Boris Krajny, piano

Thursday, October 27, 2005
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Siciliano (from *Flute sonata*) Johann S Bach - Ferruccio Busoni
Jesu, joy of man's desire

Sonata in B Minor Franz Liszt
(Lento assai - Allegro eneregico - Andante Sostenuto
- Allegro energico - Andante sostenuto - Lento assai)

Intermission

Partita No. 4 (Tempo di fox ala Hawai) Erwin Schulhoff
Partita No. 8 (Shimmy - jazz) (1894-1942)

Memories, Op. 6 Vitězslav Novak
Triste
Inquieto
Amoroso

Idylles, Op. 7 Josef Suk
No. 1
No. 2
No 3 - Love song

Ballade No. 1 G Minor, Op. 23 Frederic Chopin

In the presence of the Honorary Consul of the Czech Republic
Mr Jerry Jelinek.

Co-sponsored by the Czech and Slovak Society of Arts and Sciences of Alberta and the Wirth Institute for Austrian and Central European Studies

PROGRAM NOTES FOR BORIS KRAJNY RECITAL THURSDAY 27 OCTOBER 2005

Although he was born and lived in Prague, **ERVIN SCHULHOFF (1894–1942)** came from a German Jewish family. This ultimately cost him his life as he perished in the Holocaust. He studied music in Prague and Leipzig as well as in Vienna and Berlin. For a brief time he was also a pupil of Debussy and Reger. He was renowned primarily as a concert and jazz pianist. Between 1922 and 1933 he tried to integrate jazz into serious music, like George Gershwin in North America. His set of Jazz Etudes, from which the two excerpts being heard tonight come, was composed in the year 1926.

VITEZSLAV NOVAK (1870–1949) studied composition with Antonin Dvorak and, in contrast to his contemporary Josef Suk, was a very prolific composer. His music has great beauty and imagination, warmth and genuine individuality. It is always noble, moving, and powerful, with impressive command of both melody and structure. His musical language, similar to Suk's, is very different from other contemporaries like Janacek or Schulhoff, but recognizably from the same part of the world and equally fresh.

The *Memories* is a youthful work, written by the 24 year-old Novak. Although the composer did not leave us any insight as to the inspirational force behind this particular work, the music itself makes it obvious: Broken Heart (Triste), Restless (Inquieto) and Love (Amoroso). It is one of the most sincerely felt portrayals of romantic love in the entire Czech piano literature.

JOSEF SUK (1874–1935) – was not only Dvorak's composition student, but also his son-in-law. Unfortunately, his wife Otylka succumbed to her weak heart in 1904 leaving the composer with an infant son and a broken spirit. After that tragic year (which also witnessed Dvorak's death), Suk's creative output slowed down, and his music became preoccupied primarily with memories and/or death. As examples, three of his magnificent works come immediately to mind - the large piano cycle *Things Lived and Dreamt,* his great symphony, *Asrael,* and another piano cycle, *About Mother*, in which Suk musically talks to his child about the mother he had never known.

During the time of his love for Otilka and in the early years of their short married life, the lyrical quality of Suk's art became most prominent. The best known piece from these happier times is the Op. 7. The last part, know as the Love Song, is one of the most beloved pieces in all Czech music. Under the influence of his love for Otilka, his works became autobiographical confessions.

One of the leading Czech pianists at the present time, **Boris Krajny** was born in Kromeriz, Moravia. Even before graduating from the Vejvanovsky Conservatory of Music in his native town, Professor Frantisek Maxian has chosen him as his youngest student. At age fifteen he debuted with the Martinu Philharmonic under Edvard Fisher in Beethoven's *Piano Concerto No. 4* to great acclaim from music lovers and critics. He graduated from the Academy of Music Arts in Prague in 1969.

His career developed initially in Czechoslovakia and he played with major Czech and Slovak conductors. After winning a special prize at the Queen Elizabeth Piano Competition in Brussels, he started to travel abroad as a piano soloist with the Prague Chamber Orchestra, the Czech Philharmonic and the Brno State Orchestra. He made numerous trips to North America and gave his first performance in Toronto in 1976. His Carnegie Hall debut in 1979 had music critics raving about his Ravel Piano Concerto, which he later recorded with the Prague Symphony Orchestra under Jiri Belohlavek. Krajny performed with the Toronto symphony several times, the Edmonton Symphony, the Milwaukee and New Jersey Orchestras, the Japan Philharmonic and the Malaysia Philharmonic. Most recently he performed the Dvorak Piano Concerto with the Istanbul Symphony in Turkey. He has given recitals in Germany, Slovakia and in the Czech Republic. He is a profesor at his Alma Mater in Prague, and a year ago he returned from South Korea, where he taught piano at the State University at Daegu. He has recorded numerous composers, including the complete works of Ravel, Chopin, Beethoven, Janacek, Vorisek, Bach-Busoni, Schulhoff and Martinu. His recording of French piano concertos by Honegger, Roussel and Poulenc with the Prague Chamber Orchestra, won the Grand Prix du Disc of the Charles Cross Academy of Music in Paris in 1976. His most recent recordings are the Dvorak Piano Quintet with the Kocian quartet, Franck's Quintet with the Stamic Quartet, solo recording of his recitals (Debussy, Ravel, Chopin, Martinu), and the Bach-Busoni transcription of the Chaconne (from his violin sonata.) Recent tours have included recitals in Kitchener, Hamilton, Calgary, Edmonton and Prague in December with a major recital in the Dvorak Hall of Rudolfinum in in the World Class Pianist Series. Boris Krajny resides in Prague, where he teaches performance piano at the Faculty of Music of Academy of Fine Arts.

Upcoming Events

October
28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's 100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67:
Dmitri Shostakovich
Trio in A Minor, Op 50:
Peter IlyitchTchaikovsky
Admission: $15/student/senior, $20/adult

31 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Rocky Point Holiday: Nelson
Trauermusik: Wagner
Sinfonietta: Dahl
Dance Suite: Horowitz
Toccata and Fugue in D Minor: JS Bach
Scenes from *the Louvre*: Dello Joio
Marche Hongroise: Berloiz
Twelve Seconds to the Moon: Smith
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

13 Sunday, 3:00 pm
Music at Convocation Hall II
Nora Bumanis, harp
Julia Shaw, harp
Laura Neeland, harp
Elise Neeland, harp
La Joyeuse: Jean-Phillipe Rameau
Spanish Dance No. 2 , Spanish Dance No. 5: Enrique Granados
Waltzes and Promenades: John Marson
Andante from Sagittarius: Malcolm Forsyth
Polka: Jaques Press
Variationen Zur Gesundung Von Arinuschka: Arvo Part
Chansons Dans La Nuit: Carlos Salzedo
Gaol's Ruadh Ros: Allan Gilliland
Serenade: Jeff McCune
Kora Dances: Malcolm Forsyth
Silence Wakes My Song: John Estacio
Passacaglia (from *Suite in G Minor*): GF Handel
Admission: $15/student/senior, $20/adult

14 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

14 Monday, 8:00 pm
Faculty Recital
Milton Schlosser, piano
Admission: $15/student/senior, $20/adult

department of Music

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Music at Convocation Hall

Music at Convocation Hall II

Celebration of Shostakovitch's 100th Birthday

Scott St. John, violin
Marina Hoover, cello
Patricia Tao, piano

Friday, October 28 2005
7:15 pm *Pre-Concert Introduction*
by **David Cook**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Trio No. 1, Op, 8 (1923) — Dmitri Shostakovich (1906-1975)

Trio No. 2 in E Minor, Op. 67 — Dmitri Shostakovich (1906-1975)

I. Andante; Moderato
II. Allegro con brio
III. Largo
IV. Allegretto

Intermission

Trio in A Minor, Op. 50 — Pyotr Ill'yich Tchaikovsky (1840-1893)

I. Moderato assai
IIa. Tema con Variazioni
IIb. Variazione e Finale e Coda

This concert is generously supported by the University of Alberta's Distinguished Visitor program.

Ms Hoover's appearance is made possible through the support of the University of Alberta Distinguished Visitor program.

90.9 CBC radio Two
CLASSICS. AND BEYOND.

CBC Radio Two is pleased to share tonight's performance with Canadians from coast to coast through broadcasts on the programs "In Performance" with host Andrew Craig, and "Our Music" with host Catherine McClelland. You can listen to "In Performance" every week day at 8:00 p.m. and to "Our Music" every Sunday at noon on CBC Radio two, 90.9 FM.

Program Notes
by Niyati Dhokai

Dmitri Dmitrievich Shostakovich
b. St. Petersburg, 25 September 1906
d. Moscow, 9 August 1975

Shostakovich was a child prodigy as a pianist and composer. He attended Petrograd Conservatory headed by Alexander Glazunov, and his First Symphony was written as his graduation piece. Although he attempted to pursue a dual career as pianist and composer, his style of playing was considered "dry" and was not appreciated by audiences. His First Symphony, however, drew the attention of conductor Bruno Walter, who premiered the work. That event marked the shift of Shostakovich's focus largely to composing.

Shostakovich suffered through two denunciations of his music by the Soviet government. The first was instigated by Stalin against Shostakovich's opera, *Lady Macbeth of the Mtsensk District*, for being "formalist" (that is, concerned with abstract form rather than inspiring the Soviet people). During this time, Shostakovich taught at the Conservatory and wrote a large amount of chamber works to express ideas what he would not have been able to in his public symphonies. Shostakovich was again denounced for "formalism" in 1948. This led to the composition of film scores, works aimed at official rehabilitation into society (which was fully accomplished only after Stalin's death), and other work that the composer kept private. Shostakovich suffered from poor health during the last years of his life, which is reflected in the dark nature of his later works.

Shostakovich is best known for his cycles of symphonies and string quartets, of which there are fifteen of each. Although he went through an avant-garde phase at the beginning of his compositional career and occasionally experimented with such techniques as atonality and the use of tone rows, he is best known for heavily Romantic music that was influenced by Mahler, whose music Shostakovich was introduced to by his good friend Ivan Sollertinsky. This influence of Mahler's music, including characteristic use of sharp contrasts, can be seen from the Fourth Symphony onwards.

Piano Trio No. 1, Op. 8 (1923)

Shostakovich wrote only two piano trios. This first trio was composed when Shostakovich was only 17 years old, while he was still a student at the Petrograd Conservatory. It is dedicated to Tatyana Glivenko, who is considered to be the love of Shostakovich's youth. The emotions in the well-constructed composition reflect an idyllic phase in Shostakovich's life. The work is one movement with many distinct sections; it requires a great deal of technical ability from the performers as well as the ability to work together to express the work's many contrasting emotions.

Piano Trio No. 2, Op. 67 (1944)

Andante/Moderato
Allegro con brio
Largo
Allegretto

This four-movement work was written as a memorial to Shostakovich's close friend Ivan Sollertinsky. The first movement begins with a theme played in harmonics by the cello. The other instruments join in and the movement develops, utilizing folk melodies, into a massive climax and ends with a simple theme. The second movement is a surging, free and rhythmic scherzo, in sharp contrast to the following Largo, a lament. This third movement begins as a chaconne in the piano, with the violin and cello weaving above the piano chords. The finale, which reintroduces a theme from the first movement, has a great deal of energy but ends quietly.

Pyotr IlyichTchaikovsky
b. Kamsko-Votkinsk, Russia, 7 May 1840
d. St. Petersburg, 6 November 1893

Trio in A Minor, Op. 50 (1882)

Pezzo Elegiaco (Moderato assai - Allegro Giusto)
(A) Tema Con Variazoni - (B) Variazioni Finale e coda

Tchaikovsky's A Minor Trio, a memorial for his friend, the pianist Nikolai Rubinstein, may be the most difficult work that Tchaikovsky wrote for piano, particularly the second movement. Despite its length (over 40 minutes), it is quite popular, due to its magnificent lyricism and the fantastic conclusiveness of its final statement.

The first movement is melancholy, though passionate and filled with lovely melodies. It contains a question-answer dialogue between the instruments, as well extensive mood and tempo changes. The second movement is a set of variations, followed by a finale and coda. The folk theme of the variations is said to have been inspired by a day spent in the country with Rubinstein, where the two were entertained by the music of peasants. There are eleven variations, introduced by the piano. In the first, the melody is presented by the violin, whose voice becomes the countermelody to the cello's presentation of the melody in the second variation. The third variation features a "scherzo section" from the piano. The theme is played in the minor mode in the fourth variation. The fifth variation features a troika, a waltz is featured in the sixth, and the eighth contains a fugue (listed as "optional" by the composer, and not included in tonight's performance). The seventh variation features chords in the piano part that are interspersed by the violin and cello. The ninth variation is a lament, followed by a lively mazurka in the tenth. The cello features the bass line in the eleventh variation, and the variation ends with the theme gradually fading away.

The finale begins in a lively and festive manner, although the composition abruptly abandons this mood for the return of the melancholy opening theme of the first movement. This is followed by a funeral march played by the piano, and the strings fade away playing the opening theme.

Two-time Grammy nominee **Marina Hoover** was born in Edmonton. She studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the 1992 Banff International String Quartet Competition.

In her 13 years with the St. Lawrence, Ms Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y", The Kennedy Center, Wigmore Hall (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). The St. Lawrence has been the resident quartet at Spoletto USA since 1996.

The quartet's major recording label debut, Schumann *String Quartets 1 and 3*, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by *Opus Magazine*. In 2002, the St. Lawrence's third CD, *Yiddishbbuk: The Chamber Works of Oswaldo Golijov* was nominated for two Grammy awards as well as a Juno Award for Best Classical Recording.

Ms Hoover's solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra.
For four years Marina Hoover was Artist in Residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians.

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with the Chicago String Quartet, Chamber Music Chicago, the Ameropa trio, and with pianist James Giles. She teaches chamber music at the Northwestern University School of Music.

Scott St. John captures the attention of the musical world through his riveting and virtuosic performances on violin, and viola. Highlights of past seasons include vibrant performances of Bartok, Dvorák and Korngold Concertos throughout North America, and the American premiere of Peter Maxwell Davies' "A Spell for Green Corn", conducted by Keith Lockhart. Audiences of the Boston Pops, Cleveland, Philadelphia and National Arts Centre (Ottawa) Orchestras, and those of the Cincinnati, Grand Rapids, Toledo, Montreal, Toronto, Utah and Vancouver Symphonies, among others, have also shared in St. John's obvious joy in performing.

Abroad, St. John has appeared with the Bavarian Radio Orchestra, Flemish Radio Orchestra, Lisbon's Gulbenkian Orchestra, the Franz Liszt Chamber Orchestra, New Zealand Chamber Orchestra, the Royal Philharmonic in London and the Hamburg Sinfonia. He made his debut in Japan, performing with the late Alexander Schneider, and in recitals in Osaka and Hiroshima. He recently returned to Japan for Gala performances in Tokyo's Casals Hall.

Winner of the 1989 Young Concert Artists Award, St. John made his New York City recital debut to critical acclaim in the 1991 Young Concert Artists Series at the 92nd Street Y. Playing violin, viola and MIDI violin, he made his Washington, DC recital debut in the 1993 Series at the Kennedy Center. In recent seasons, Scott has performed in recital on Ravinia's Rising Stars Series, at Spivey Hall(GA), as well as at Boston's Gardner Museum, Pepperdine University(CA), the Philadelphia Chamber Music Society, DC's Freer Gallery, the La Jolla Chamber Music Society, the Tilles Center(NY) and Ruth Eckerd Hall(FL). His recital for the University of Wyoming, part of a statewide tour, was featured on NPR's "Performance Today". He has also been featured on A&E's "Breakfast with the Arts" .

An avid chamber musician, St. John frequently performs with the Chamber Music Society of Lincoln Center (NY), Da Camera of Houston, on nationwide Musicians from Marlboro tours, and at the Seattle, Spoleto, and Vancouver music festivals. European festival engagements include France's Evian Music Festival, Germany's Schloss Moritzburg Chamber Music Festival, and the Spoleto Festival in Italy. Interested in creative programming, Scott served as Founder and Artistic Director of Millennium, a contemporary music ensemble for top young chamber musicians, from 1994-97, and in 1998 his "Chamber Music Company" launched a new series that included world premieres and multi-media collaborations in New York City's Merkin Hall. Deeply committed to education and outreach, St. John employs his exceptional communication skills to connect with and inspire students and adults alike. St. John currently holds a prestigious performance/faculty position at the University of Toronto, and frequently serves as a faculty member at the Encore School for Strings.

Scott St. John's recordings can be heard on Marquis Classics, NAXOS, CRI, and Ancalagon Records. His newest release, "Salon Parisien" is on CBC records. A project to record the Brahms Sonatas for violin and viola is forthcoming.

In addition to a 2003 Avery Fisher Career Grant, his many awards include Young Concert Artists, the 1994 Virginia D. Moore Award for Most Promising Young Canadian Artist, Lincoln Center's Martin E. Segal Award, First Prize in the 1987 Alexander Schneider Violin and Viola Competition and a top prize in the 1992 Munich International Violin Competition.

Born in London, Ontario, St. John began his violin studies at age three with Richard Lawrence and subsequently worked with Gerard Jarry in Paris and David Cerone of the Cleveland Institute of Music.He studied viola with Ralph Aldrich of the University of Western Ontario and Robert Vernon, principal viola of the Cleveland Orchestra. In 1990, St. John graduated from the Curtis Institute of Music where he studied violin with Jascha Brodsky and Arnold Steinhardt, and chamber music with Felix Galimir.

Pianist **Patricia Tao**, founding member of the Guild Trio from 1988-1998, has led an active career as both soloist and chamber musician. As pianist of the Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, Toronto, Vancouver, and Washington, D.C. With the Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage.

As soloist, Dr Tao toured the United States for Columbia Artist's Community Concerts series, and in 1990, was reinvited as an "Artistic Ambassador" for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen Festival in Germany, and the International Arts Festival in France.

Dr Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, and "Our Music" on CBC. Dedicated to the performance of new works, Dr Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Dr Tao is currently preparing a CD of works by Chinese composers who have emigrated to the West. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label and a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano.

An avid chamber musician, in 2002 Dr Tao launched Hear's to Your Health Concerts, held at the Walter Mackenzie Health Sciences Centre at the University of Alberta. These intimate chamber concerts feature musicians from the Edmonton musical community as well as international artists. In recent years, she has collaborated with the Cassatt Quartet, clarinetist Michel Lethiec, violist Marcus Thompson, and cellist Marina Hoover.

Dr Tao received her undergraduate education from Radcliffe College at Harvard University, her master's degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague and Bratislava. She has taught at the University of Virginia, Western Washington University, and in 2002, was appointed Assistant Professor of Music at the University of Alberta.

Upcoming Events

October
31 Monday, 12:00 pm
Noon Hour Organ Recital
Hallowe'en special
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
Rocky Point Holiday: Nelson
Trauermusik: Wagner
Sinfonietta: Dahl
Dance Suite: Horowitz
Toccata and Fugue in D Minor: JS Bach
Scenes from *the Louvre*: Dello Joio
Marche Hongroise: Berloiz
Twelve Seconds to the Moon: Smith
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the
Department of Music
Free admission

3 Sunday, 3:00 pm
Music at Convocation Hall II
Nora Bumanis, harp
Julia Shaw, harp
Laura Neeland, harp
Elise Neeland, harp
Featuring works by JS Bach,
GF Handel, E Granados,
JP Rameau, A Part, J Press,
J Marson, J Estacio, C Salzedo,
A Gilliland, M Forsyth, J McCune
Admission: $15/student/senior, $20/adult

14 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

14 Monday, 8:00 pm
Faculty Recital
Milton Schlosser, piano
Admission: $15/student/senior, $20/adult

20 Sunday, 3:00 pm
Graduate Student Recital
The Pink Element Ensemble
Wei Hsi Hu, conductor
with
Jeremy Spurgeon, piano
Daniel Davis, saxophone
presents
Chichester Psalms: Bernsteins
and other works by Daunais, Rameau,
Pearsall, Brahms, Barber and others
St Timothy's Anglican Church
Free admission

20 Sunday, 8:00 pm
U of A Davis Concert Organ
Constellations: Organ Extravaganza
A Concert in Honour of the late
Dr Stuart Davis
(University of Windsor, Ontario)
Featuring the consummate artistry of
Distinguished Visiting Artist
David Palmer, organ
with **Brian Jones, percussion**
and *Duo Majoya* : **Marnie Giesbrecht**
and **Joachim Segger, organists**
Works by Locklair, Dupré, Lee, Piper,
Widor, Cabena
Winspear Centre for Music
For ticket information, call 428-1414

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department of Music

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Convocation Hall, Arts Building, Univerrsity of Alberta
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Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Noon-Hour Organ Recital

with Organists
Trish Dandy
Allison Wonnick
Meghan Bowen
Yoon Park
SiuLing Chiu
Philip Chow

Monday, November 14, 2005
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Toccata in B-Minor — Eugene Gigout (1844-1925)

Trish Dandy

Variations on "In Dulci Jubilo" — Denis Bedard (b.1950)

Allison Wonnick

Intermezzo, from *Trois esquisses pour orgue* (pedal solo) (1991) — Denis Bedard

Meghan Bowen

Jesus Loves Me (1990) (from *Gospel Preludes, Book 2*) — William Bolcom (b. 1938)

Yoon Park

Kommst du nun Jesu, von Himmel herunter, BWV 650 (from the *Schubler Chorales*) — Johann Sebastian Bach (1685-1750)

SiuLing Chiu

Finale, from *Six pieces,* Op. 21 (1856-64) — Cesar Franck (1822-1890)

Philip Chow

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

November
14 Monday, 8:00 pm
Faculty Recital
Milton Schlosser, piano/organ
Toccata in F Major, BWV 540:
Johann Sebastian Bach
Sonata in B-flat Major, D. 960:
Franz Schubert
Carnaval, Opus 9: Robert Schumann
Admission: $15/student/senior, $20/adult

20 Sunday, 3:00 pm
Graduate Student Recital
The Pink Element Ensemble
Wei Hsi Hu, conductor
with **Jeremy Spurgeon, piano**
Daniel Davis, saxophone
presents Chichester Psalms: Bernsteins
and other works by Daunais, Rameau,
Pearsall, Brahms, Barber and others
St Timothy's Anglican Church
Free admission

20 Sunday, 8:00 pm
U of A Davis Concert Organ
Constellations: Organ Extravaganza
A Concert in Honour of the late
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Featuring the consummate artistry of
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David Palmer, organ
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and **Joachim Segger, organists**
Constellations: A concerto for organ and
percussion: Dan Locklair
Cortége and Litany: Marcel Dupré
Shadow Variariations: Brent Lee
Sarum Variations on an Advent Chant:
Deirdre Piper
Symphony No. VI, I Allegro:
Charles-Marie Widor
Variations on an Original Theme for
Organ Duet: Barrie Cabena
Winspear Centre for Music
For ticket information, call 428-1414

22 Tuesday, 8:00 pm
University Symphony Orchestra
Guillaume Tardif, Conductor
Concerto Competition Finals
Admission: $10/student/senior, $15/adult

25 Friday, 8:00 pm
Music at Convocation Hall I
Jolaine Kerley, soprano
Karen Zaidan, soprano
John Brough, countertenor
Timothy Shantz, tenor
John Huck, tenor
Leonard Ratzlaff, baritone
Adam Wead, theorbo
Josh Lee, viola da gamba
Love and Lament in Italy
Songs by Claudio Monteverdi,
Luzzasco Luzzaschi, Giulio Caccini
and Girolamo Frescobaldi
Admission: $15/student/senior, $20/adult

27 Sunday, 8 pm
The University of Alberta
Academy Strings
Guillaume Tardif, Director
Concerto Grosso: Corelli
Five Fugues for String Quartet:
JS Bach/Mozart
O mensch, bewein dein Sünde gross:
JSBach/Reger
Adagio and Fugue, Op 78a: Krenek
Concerto in D: Stravinsky
Admission: $10/student/senior, $15/adult

28 Monday, 7:30 p.m.
Festival of Nine Lessons and Carols
U of A Faculty of Education
Handbell Ringers
Robert de Frece, Director
with **Organists Marnie Giesbrecht**
and **Joachim Segger**
Francis Winspear Centre for Music
General admission: $11.00
For ticket information, call 428-1414

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Faculty Recital

Milton Schlosser,
piano and organ

Monday, November 14. 2005
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Toccata in F Major, BWV 540 (c.1712) — Johann Sebastian Bach (1685-1750)

Sonata in B-Flat Major, D. 960 (1828) — Franz Schubert (1797-1828)

Molto moderato
Andante sostenuto
Allegro, vivace con delicatezza
Allegro, ma non troppo

Intermission

Carnaval, Op. 9 (1834-5) — Robert Schumann (1810-1856)

1. Préambule
2. Pierrot
3. Arlequin
4. Valse noble
5. Eusebius
6. Florestan
7. Coquette
8. Réplique
9. Papillons
10. ASCH–SCHA. (Lettres dansantes)
11. Chiarina
12. Chopin
13. Estrella
14. Reconnaissance
15. Pantalon et Colombine
16. Valse allemande
17. Paganini
18. Aveu
19. Promenade
20. Pause
21. Marche des „Davidsbündler" contre les Philistins

A review of the compact disc *Landsmål: The Lyrical Dialect of Edvard Grieg* hails **Milton Schlosser** as an artist who "proves himself to be as sympathetic an accompanist as he is a stylish and feeling soloist" (The Vancouver Sun). He holds the titles of Professor of Music and Director of Music at the University of Alberta's Augustana Campus. Celebrating his twentieth anniversary as a music professor, Schlosser performs in live and CBC-broadcast performances as solo and chamber recitalist, as vocal and choral accompanist, and in concerts as soloist with orchestra.

Schlosser holds Master and Doctor of Music degrees in piano performance from the University of Alberta where he studied piano with Robert Stangeland and Stéphane Lemelin and organ with Gerhard Krapf. He has won scholarships and awards which have facilitated further studies in Salzburg, Banff, Brussels, and New York with pianists Hans Graf, Claude Frank, and Madeline Bruser, and composer Frederic Rzewski. Recently, he has been awarded a Humanities, Fine Arts, and Social Sciences Research (HFASSR) grant from the University of Alberta to commission Rzewki to compose a solo piano work which Schlosser will premiere and record.

Schlosser has released three CD recordings since 1997. *Landsmål: The Lyrical Dialect of Edvard Grieg* (with cellist Tanya Prochazka and soprano Kathleen Corcoran) was produced with the support of former Norwegian ambassador to Canada, His Excellency Johan Lovald. In 1999, *Frederic Rzewski's De Profundis and North American Ballads* was released with critical acclaim ("Schlosser gives impressive performances," The National Post). In 2004, he teamed up with cellist Tanya Prochazka once again to release *Bohemian Woods*, a recording featuring the music of Czech composers. The recording was awarded four stars out of five by Rick Phillips, host of *Sound Advice*, CBC Radio's national weekly guide to the world of classical music and recordings.

While Schlosser has earned the respect of students, critics, scholars, and audiences primarily as a pianist, his reputation also extends to teaching, other forms of music making, scholarship, and administration. He has been cited at both community and university levels for excellence in teaching and, from the Alberta Government, Schlosser received a *Wilfrid R. May Scholarship for Career Development* in recognition of exceptional achievement. With the encouragement of the Augustana Faculty to be a multifaceted artist and scholar who crosses disciplinary borders, Schlosser has been active as an organist, composer, and researcher. An an organist, Schlosser has performed solo recitals and presented hymn festivals locally and nationally. His most recent publication as a composer is the choral arrangement *Deux Chansons Canadiennes*, published in 2004 by Colla Voce Music, Inc., of Indianapolis, USA. As a scholar, Schlosser has presented lectures and papers at national and international conferences investigating the relationships between music and identity. As an administrator, he has worked in diverse areas of curriculum development, from introducing early childhood music education to the Camrose community in 1987 to, most recently, designing Augustana's Bachelor of Music program.

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The Pink Element Ensemble
Wei Hsi Hu, conductor
with
Jeremy Spurgeon, piano
Daniel Davis, saxophone
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Adam Wead, theorbo
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Concerto Grosso: Corelli
Five Fugues for String Quartet: JS Bach/Mozart
O mensch, bewein dein Sünde gross: JSBach/Reger
Adagio and Fugue, Op 78a: Krenek
Concerto in D: Stravinsky
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A Concert Celebration

Convocation Hall

Wednesday 16 November 2005

Program

DEPARTMENT OF MUSIC

Program

Johannes Brahms : Liebeslieder

: Jolaine Kerley, soprano
: Mireille Rijavec, alto
: Trent Worthington, tenor
: Leonard Ratzlaff, bass
: Marnie Giesbrecht and
Joachim Segger, piano

Harp Times Four

JS Bach: Prelude in E minor
Irish Medley (arr. by Louise Pratt)
John Estacio: Silence Wakes My Song
Jules Massenet: Aragonese, from Le Cid

: Nora Bumanis, harp
: Julia Shaw, harp
: Elise Neeland, harp
: Laura Neeland, harp

Organ for Two

WA Mozart : Sonata in D major, K 381

: Marnie Giesbrecht
: Joachim Segger

+921

A Concert Tribute to Dr Stuart Davis
We remember Stuart Davis and celebrate his great gift to us: the Davis Concert Organ

Visiting Artist
David Palmer
with organists
Duo Majoya **Marnie Giesbrecht**
Joachim Segger
Brian Jones, percussion

P173

Sunday, November 20, 2005 at 8:00 pm
Francis Winspear Centre for Music

Program

DEPARTMENT OF
MUSIC

Program

From *Sonata in D Major, K381* — Wolfgang A Mozart (1756-1791)
Andante (arr for organ by Duo Majoya)

Duo Majoya

Welcome: Dr Leonard Ratzlaff, Chair, Department of Music

Cortége et Litanie, Op. 19, No. 2 (1921) — Marcel Dupré (1886-1971)

David Palmer

Shadow Variations (2005) — Brent Lee (b. 1964)

David Palmer

Constellations (A Concerto for Organ and Percussion) (1980) — Dan Locklair (b. 1949)
Caput serpentis (The Serpent Head)
Cygnus (The Swan)
Pegasus (The Winged Horse)
Cauda serpentis (The Serpent Tail)

Brian Jones, percussion
Marnie Giesbrecht

Intermission

Sarum Variations on an Advent Chant (1993) — Deirdre Piper (b. 1943)

David Palmer

Symphony No. 6 in G Minor, Op. 42 — Charles Marie Widor (1844-1937)
I Allegro

David Palmer

Variations on an Original Theme (1971/73) — Barrie Cabena (b. 1933)

Duo Majoya

Symphony No. 5 in F, Op. 42, No. 1 — Charles Marie Widor
V Toccata

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 philanthropist of the year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr. Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr. Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis tonight, in the next two concerts of our series and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

Upcoming Concerts in Honour of the late Dr Stuart Davis

Francis Winspear Centre for Music

Sunday 15 January, 3:00 pm
A Birthday Party for Mozart
The Davis Concert Organ
The University of Alberta
Madrigal Singers
University Symphony Orchestra
Patricia Tao, piano
in a Mozart Piano Concerto
arranged for Chamber Ensemble,
and excerpts from Mozart's
The Marriage of Figaro

Sunday 12 February, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman

Admission: $15/stud/sen, $20/adult. For more information, please call 492-0601

Program Notes
by Marnie Giesbrecht

Andante from *Sonata in D Major* by Wolfgang Amadeus Mozart
Toccata from the *Fifth Symphony* by Charles Marie Widor

These two works were chosen to "book end" the program because of their connection to Dr. Davis and the performances surrounding the inauguration of the Davis Concert Organ in 2002. Duo Majoya performed the Sonata in D Major at the Inaugural Gala on September 14, 2002. Marnie Giesbrecht performed the Widor Toccata at a special recital for the "organ donors" a few days before the inaugural gala.

The RCCO's Sundays at 3 Organ Recital Series presented Christopher Herrick in the first organ recital to be performed on the Davis Organ on September 15th, 2002. It is fitting that the RCCO is involved in this concert tribute by sponsoring David Palmer as solo recitalist for this evening's performance.

Cortége et Litanie, Op. 19, No. 2 (1921) by Marcel Dupré

Written originally as music for a chamber ensemble of 11 instruments to accompany a stage play, the Cortége et Litanie became popular in several arrangements, for piano solo, for organ and orchestra, and in its most often-heard form, for organ solo. Dupré was one of the greatest organ virtuosos of the 20th c, occupying the post of organist of St. Sulpice in Paris for much of his career. (A Cortége is a ceremonial or funeral procession and litany is a form of prayer.)

Shadow Variations by Brent Lee

Shadow Variations is a work for solo organ of approximately ten minutes duration. The title has a double meaning. Firstly, the music that is played on one manual of the organ is "shadowed" on the second manual, creating a fluctuating tremolo of timbre. By using sets of nearly identical registrations for the two manuals, the transient sounds created at the beginning and end of each pitch are emphasized. Near the end of the work, the organist is required to play across manuals with one hand to achieve this effect. Secondly, much of the harmonic and melodic material is derived from transcriptions of early radio shows with organ accompaniment, especially The Shadow. (Who knows what evil lurks in the hearts of men?) The work was commissioned by organist David Palmer with the assistance of the Ontario Arts Council.

Constellations (A Concerto for Organ and Percussion) by Dan Locklair

Locklair writes: "The piece explores two of the most potent musical sound sources: percussion and the pipe organ." Constellations' four movements are named after stellar constellations. Although in four distinct movements, the first three serve as an exposition to the fourth movement, which is similar in length to

the opening three and develops and recaps the musical atmospheres and orbits of colour, building to a final explosion of sound. The percussion instruments used are two timpani, brake drum, suspended cymbal, three tom-toms, vibraphone (played with mallets and a string-bass bow), triangle, glockenspiel, xylophone, orchestral chimes and snare drum.

Sarum: Variations on an Advent Chant (1993) by Deirdre Piper

Based on the 7th century Sarum plainsong, "Conditor alme siderum", Piper presents four variations, each derived from verses of the Latin text as translated by Rev. J. M Neale in 1851. In Verse 1, a continuous gently sparkling ostinato hovers above two statements of the chant melody. Verse 2 is fugal in an atonal setting, resolving to a quiet ending with the chant melody on an 8' flute stop. In Verse 3, a dialogue between soprano and bass voices precedes the chant melody, again heard on another 8' flute. Verse 4 presents fragments of the chant theme alternating with a chordal passage on the Swell reeds (evoking change ringing of church bells) and a passage of birdsong-like character.

1. Creator of the starry height,
thy people's everlasting light,
Jesus, Redeemer of us all,
hear thou thy servants when they call.

2. Thou, sorrowing at the helpless cry
of all creation doomed to die,
didst save our lost and guilty race
by healing gifts of heavenly grace.

3. Thou cam'st, the bridegroom of the bride,
as drew the world to eventide;
proceeding from a virgin-shrine,
the spotless victim all divine.

4. At thy great name, exalted now,
all knees in lowly homage bow;
all things in heaven and earth adore,
and own thee King for evermore.

Symphonie No. 6, Op. 42 by Charles-Marie Widor
I. Allegro

Followed by his famous pupil, Dupré, Widor held the position of organist of St. Sulpice in Paris for 64 years. The great French school of organ playing owes its completeness and virtuosity to the highly developed technique he brought to the instrument and to his generations of students. The celebrated organ at St. Sulpice, built by Cavaillé-Coll in 1862, inspired his ten symphonies (or suites) for the organ. One of the most powerful of them, the first movement of Symphonie VI opens with a grand march, followed by a recitative-like theme in triplet 8th notes. Widor then combines both, developing a fantasy through striking key

changes into an urgent final statement of the march theme on full organ. Variations on an Original Theme (1971/1973) Barrie Cabena Canadian composer and organist Barrie Cabena is Professor Emeritus of Wilfrid Laurier University in Kitchener-Waterloo, Ontario and artistic adviser to the Guelph Spring Festival. Born in Melbourne, Australia with further studies in England at the Royal College of Music, he made Canada his home and the inspiration for his creative life. This year Barrie Cabena was honoured by winning two prizes sponsored by the American Guild of Organists: the AGO/ECS Publishing Award in Choral Composition and the Holtkamp-AGO Award in Organ Composition. This is the first time in the history of the competitions that a single composer has won both awards in the same year.

Variations on an Original Theme is a humourous and colourful tribute to one of Cabena's mentors, Eric Harrison. After an exuberant final variation, the piece ends quietly with a coda that recalls the opening theme.

Performers

David Palmer has performed from coast to coast in Canada, and has given recitals in such American centres as San Francisco, Washington and New York, as well as several cities in the Midwest. In Europe, he has played in England and France, including recitals in the cathedrals of Chartres and Notre Dame in Paris. CBC Radio has broadcast nationally many of his performances, both solos and appearances with the Windsor Symphony Orchestra. He has been a judge for several organ playing competitions, among them the nationals of the Royal Canadian College of Organists, and the semi-final round of the Second Calgary International Organ Festival.

Mr Palmer has developed a specialty in the keyboard music of Olivier Messiaen. In the spring of 1981, he studied with the composer's wife, Yvonne Loriod, concentrating on excerpts from Messiaen's Vingt regards sur l'Enfant-Jésus and Catalogue d'Oiseaux. Since then, he has given many workshops and lectures, and has written several articles on aspects of Messiaen's music. In October 1990, he gave the first Canadian performance of Livre du Saint Sacrement at St. James' Cathedral in Toronto, broadcast on CBC Stereo on "Arts National", and was invited to perform excerpts of the work at the Fifth International Congress of Organists in Montreal in July 1993. His CD of Méditations sur le mystère de la Sainte Trinité, recorded in the Cathedral-Basilica Mary Queen of the World in Montreal, was released in 1999.

A native of Victoria, British Columbia, David Palmer holds degrees from the University of Michigan in Ann Arbor, where he was a student of Robert Glasgow. Past-President of the Royal Canadian College of Organists, he is a Professor in the School of Music at the University of Windsor, and Organist and Choir Director of All Saints' Church, Windsor. Mr Palmer's performance is sponsored by the RCCO Traveling Clinicians' Program; jointly presented by the national and local RCCO and the University of Alberta.

Marnie Giesbrecht and **Joachim Segger** are ***Duo Majoya***. Their duo repertoire includes piano duets, organ duets, duets for organ and piano, and duets for organ and harpsichord. Concert programs are eclectic and innovative, spanning original and commissioned works to transcriptions and jazz; they usually combine solo and duo works and frequently include improvisation. Regular performers in the Winspear Centre for Music in Edmonton and Jack Singer Concert Hall in Calgary, recent performances also include Los Angeles, California (American Guild of Organists Convention, 2004), Billings, Montana (AGO convention, 2005), London, Ontario (Royal Canadian College of Organists nation convention, 2005); Notre Dame Cathedral, Paris, St. Stephen's Cathedral, Vienna and numerous venues in Canada, US and Europe. Giesbrecht and Segger direct the music at First Presbyterian Church in Edmonton, AB, Canada. For more information on their solo and duo CDs or Duo Majoya, visit: www.majoya.com.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, N.Y.and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Joachim Segger is a versatile musician who regularly performs piano solo and various duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester, NY, the University of Alberta, Canada and the Mozarteum in Salzburg, Austria, he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY. Dr. Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Joachim has given workshops on improvisation at national conventions in the US and Canada and is a traveling clinician for the Royal Canadian College of Organists in 2005.

Brian Jones, Principal Percussionist of the ESO, has performed with the Edmonton Symphony Orchestra since 1968. A graduate of the University of Alberta, Brian studies with Forrest Clark and Earl Hatch in Los Angeles. He has performed with numerous orchestras and ensembles, including the Capetown Symphony Orchestra in South Africa, and won first prize at the Percussion Arts Society Timpany Competition in Southern California. Brian Jones is on faculty at the University of Alberta and the Cosmopolitan Music Society.

UNIVERSITY OF ALBERTA
Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

FACULTY OF
ARTS
UNIVERSITY OF
ALBERTA

Thanks to Stephanie Enders and Darka Tarnawksy of Bottom Line Productions for their help with promoting this evening's concert.

Music of Christmas Monday 12 December at 8:00 pm
Greenwood Singers, Greenwood Chamber Orchestra
and the University of Alberta
Faculty of Education Handbell Ringers
Robert de Frece, Conductor
Francis Winspear Centre for Music
Tickets: Winspear Centre for Music Box Office 428-1414

Upcoming Events

November
25 Friday, 8:00 pm
Music at Convocation Hall I
Jolaine Kerley, soprano
Karen Zaidan, soprano
John Brough, countertenor
Timothy Shantz, tenor
John Huck, tenor
Leonard Ratzlaff, baritone
Adam Wead, theorbo
Josh Lee, viola da gamba
Love and Lament in Italy
Songs by Claudio Monteverdi,
Luzzasco Luzzaschi, Giulio Caccini
and Girolamo Frescobaldi
Admission: $15/student/senior, $20/adult

28 Monday, 7:30 p.m.
Festival of Nine Lessons and Carols
U of A Faculty of Education
Handbell Ringers
Robert de Frece, Director
with **Organists Marnie Giesbrecht**
and **Joachim Segger**
Francis Winspear Centre for Music
For ticket information, call 428-1414

December
2 Friday , 8:00 pm
The University of Alberta Concert Choir
Debra Cairns, Director
Works by Gabrieli, Schuetz, Mendelssohn
Dvořák, Wolf, Archer, and Grandage
Admission: $10/stud/sen, $15/adult

3 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm
The University of Alberta Concert Band
Wendy Grasdahl, Director
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm and 7:30 pm
The University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Jolaine Kerley, soprano
Guests of the Alberta
Baroque Ensemble
Magnificat: Perti
Alles, was ihr tut: Buxtehude
Gloria: Handel
Robertson Wesley United Church
For ticket information, call 467-6531

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Academy Strings

Guillaume Tardif, Conductor

Sunday, November 27, 2005
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

Five Fugues for Strings, Kv405 (1782) — Johann Sebastian Bach (1685-1750), arr Wolfgang Amadeus Mozart (1756-1791)

I In C Minor, BWV 871
II In E-Flat Major, BWV 876
III In E Major, BWV 878
IV In D Minor, BWV 877
V In D Major, BWV 874

Concerto Grosso in F, Op. 6, No. 2 (1714) — Arcangelo Corelli (1653-1713)

1. Vivace Allegro Adagio
   Vivace Allegro Largo Andante
2. Allegro
3. Grave-Andante Largo
4. Allegro

Sabrina Steed and Maria Barton, violins
Jeff Faragher, cello

Intermission

Adagio, Op. 78a (1936) — Ernst Křenek (1900-1991)

Aria from the Chorale-Prelude 'O Mensch bewein dein Sünde groß', BWV 622 (1915) — Johann Sebastian Bach, arr Max Reger (1873-1916)

Concerto in D (1946) — Igor Stravinsky (1882-1971)

I Vivace
II Arioso - Andantino
III Rondo - Allegro

The University of Alberta Academy Strings, 2005-2006
Guillaume Tardif, Conductor

Violin I
Martine denBok**
Corinne Ludwig
Quinn Grundy
Maria Barton
Alissa Cheung*
Sabrina Steed
Grant Sigurdson
Aaron Hryciw
Daniel Gervais

Violin II
Justin McKibbin
Janet Chung
Amy Kao
Carmen Yuen
Rebecca Meltzer
Christina Barry
Annie Meunier
Rebecca Guigui
Gunilla Gunther
Natalia Gómez Pérez

Viola
Leanne Dammann
Jeanette Comeau
Charlene VandenBorn
Robin Leicht

Cello
Jeff Faragher
Kathleen Ludwig
Caitlin Smith
Catherine Robertson
Martin Kloppers
Anthony Bacon
John Fedor

Bass
Thomas Martin
Jonathan Hickle
Mark Radosh
Ted Tessier
Roxanne Nesbitt

**Concertmaster
*Concertmaster, E Křenek Adagio, Op. 78a

Upcoming Events

November
28 Monday, 7:30 p.m.
Festival of Nine Lessons and Carols
U of A Faculty of Education Handbell Ringers
Robert de Frece, Director
with **Organists Marnie Giesbrecht** and **Joachim Segger**
Francis Winspear Centre for Music
General admission: $11.00
For ticket information, call 428-1414

28 Monday, 8:00 pm
Doctor of Music Recital
Po Yuan Ku, alto saxophone
Works by Bonneau, D'Indy, Demersseman, Tomasi, Damasi and Matitia
Free admission

29 Tuesday, 8:00 pm
The Canadian Centre for Ethnomusicology presents **2005 World Music Sampler**
In conjunction with the Cover Art Exhibit, the Canadian Centre for Ethnomusicology presents **2005 World Music Sampler**
Celebrating the Spirit of Folkways Records
Featuring the University of Alberta Department of Music World Music Ensembles and several performers from the Edmonton community
Free admission

December
2 Friday , 8:00 pm
The University of Alberta Concert Choir
Debra Cairns, Director
Works by Gabrieli, Schuetz, Mendelssohn, Dvořák, Wolf, Archer, and Grandage
Admission: $10/stud/sen, $15/adult

3 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
with soloists
Works by Chetwynd, Elling, Hobgood, Rogers and Hart, Carmichael and McMillan
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm
The University of Alberta Concert Band
Wendy Grasdahl, Director
Featuring works by
Milhaud *Suite Francais*
Rouse *Swing Low, Sweet Chariot*
Persichetti *Divertimento for Band, Op.42*
Hindemith *March from Symphonic Metamorphosis*
Ives *Old Home Days*
Fucik *Florentiner March*
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm and 7:30 pm
The University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Jolaine Kerley, soprano
Guests of the Alberta Baroque Ensemble
Magnificat: Perti
Alles, was ihr tut: Buxtehude
Gloria: Handel
Robertson Wesley United Church
For ticket information, call 467-6531

5 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An Evening of Big Band Jazz
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

7 Wednesday, 4:00 pm
Student Composers' Concert
with **Roger Admiral, piano**
featuring solo-piano works by student composers (Music 259)
Studio 27, Fine Arts Building
Free admission

Please donate to Campus Food Bank

department of Music

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Convocation Hall, Arts Building, University of Alberta
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